

# MUSICAL AMERICA

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## PLAN CONSERVATORY ON NATIONAL LINES

**Agitation in Washington for Great  
Musical Institution Like  
Those Abroad**

WASHINGTON, D. C., Aug. 24.—Agitation is going on in Washington in behalf of a great national conservatory to be located in this city primarily for the training of American singers in their own country. Not only are prominent musicians of Washington interested in the project, but citizens in general here and in other cities as well as members of progress are lending their support.

The conservatory would be based on the best principles of the same sort of institutions abroad, but the plans have not yet been definitely shaped. Nevertheless, friends of the project are confident that during the Winter some constructive plan will be advanced, and Congress induced to take it up. Advocates of the idea say that had it been taken up ten years ago the institution would already be in operation. They point out that had they had a champion in Congress and a good working organization results would already have been achieved.

Representative Lloyd, of Missouri, is in favor of a national conservatory. He says that there is no doubt that in the United States hundreds of persons are yearly being deprived of vocal training of highest order who would benefit from a great institution in the United States.

"I don't know why it is, but it seems as if our private institutions are not satisfactory," said Mr. Lloyd, "and our singers still continue to go abroad each year. I haven't sounded all the possibilities of a national institution, but it certainly looks as if one would stem the great yearly pilgrimage to France, Germany, and other European countries and America would get the credit for the development of its own talent. Besides, persons who cannot afford an education in Europe would have the advantages at home."

Several other influential men in Congress, besides Mr. Lloyd, will champion the cause. One of the enthusiasts working for it is Flora Wilson, distinguished as a successful concert singer and also the daughter of the Secretary of Agriculture. Miss Wilson has just completed a successful fight against Mrs. Martin Littleton in the Monticello controversy and will be one of the leaders in agitating for the national conservatory. Miss Wilson favors an institution where music, drama and sculpture would be taught. She points out that the United States has no national art gallery, no national opera, and no national conservatory, and beyond limited art courses in a few State colleges is doing nothing toward the education of the art student.

"We have in America the best women voices in the world," she said. "This is admitted everywhere in Europe, and yet, with all our riches, the government is not educating one person to sing. Where is the fine conservatory in which the good voices from every State might be trained?"

"It is necessary now to go abroad for the proper instruction, the everlasting drill in languages and right enunciation. All this instruction should be given in Washington. We should also have the greatest teachers in the drama to be found. The public would know every opera, note for note, as does the poorest of France. Then millions of dollars would be spent on this side yearly that is now going to European art centers. Cheap moving picture shows and melodramatic efforts would draw fewer spectators. The public would come to have taste for the greatest operas and dramas."

"I would have scholarships. I would have Congress provide for the education of every art student who, under the guidance and sponsorship of an impartial committee, gives promise of a future."



AGNES KIMBALL

**One of America's Leading Concert and Oratorio Sopranos, Whose Success Has  
Been Achieved Exclusively Through Study in Her Own Country. (See page 4)**

Mabel Lattimer, the Washington soprano, believes that such an institution as suggested would lend an impetus to music and the kindred arts in America that would place America in the forefront of the musical world.

"Washington is the ideal city of the world for a great conservatory. The seat of the government of the richest of nations, if properly supported, it would draw from foreign countries instead of foreign countries drawing from us."

Mme. Lillian Nordica, Mme. Ellen Beach Yaw and other noted sopranos have advocated the erection of such an institution in America.

### TO OPEN WITH "HUGUENOTS"

**Gatti-Casazza's Probable Choice for  
Metropolitan—Fine Cast Promised**

According to announcement made this week Meyerbeer's "Les Huguenots" will in all probability be the opera to open the season at the Metropolitan Opera House on November 11 next. General Manager Gatti-Casazza stated before his departure for Europe in the Spring that Mozart's "The Magic Flute" with Frieda Hempel in the cast, would be used as the introductory offering, but the superior spectacular opportunities in "Les Huguenots," as well as the larger cast of stellar rôles which it pre-

sents, have seemingly weighed the balance in its favor.

"Les Huguenots" has not been sung at the Metropolitan since the first season under Heinrich Conried's management, but it was performed several times under Oscar Hammerstein at the Manhattan. In accordance with the Metropolitan's custom of making the first-night production as brilliant as possible, an extraordinary cast will be employed for "Les Huguenots" and every opportunity for display in staging will be utilized.

Frieda Hempel, the Metropolitan's new coloratura soprano, will make her debut on the opening night, appearing as *Marguerite of Valois*. Caruso will be the *Raoul*, Mme. Destinn *Valentine*; Scotti, *De Nevers*, and Margarete Matzenauer the page *Urbano*. The opera will be sung in Italian. Signor Polacco, who will take Toscanini's place until the latter returns from Buenos Ayres, will be the conductor.

Verdi's "Falstaff" is now said to be due for revival next season with Frances Alda as *Anne Page*.

### Leipsic Tenor for Chicago Opera

BERLIN, Aug. 16.—Walter Grave, the tenor, hitherto of the Leipsic Stadttheater, now appearing as "guest" at Karlsbad, was heard recently by Campanini, who is taking a cure at Karlsbad, and was engaged by Dippel for the Chicago Opera on Campanini's advice.  
O. P. J.

## PEACE DECLARED IN DIPPEL-RICORDI WAR

**Puccini Operas to Be Restored to  
Répertoire of Chicago  
Company**

After a year's cessation of business relations between the Casa Ricordi and the Chicago-Philadelphia Opera Company, it was announced this week that the chief assets of the Milan firm, Puccini's operas, are to be restored next season to the repertoire of the Chicago company. In accordance with this decision Andreas Dippel has announced that his organization will produce Puccini's "Manon Lescaut" next Winter with Carolina White in the title rôle and Giovanni Zenatello as *Des Grieux*. "La Bohème" and "Madama Butterfly" will also return to the repertoire of the company.

Mr. Dippel will also produce several novelties controlled by the publishers of the Puccini operas. The most important of these is "Conchita," by Zandonai, which gained a complete success in London this Spring at Covent Garden. The Chicago manager is negotiating for the appearance of this opera of Tarquinia Tarquini, who created the name part in London. Other novelties will include Erlanger's "Noel," to be sung in French, and "Cassandra," by Vittorio Gneecchi, which was first produced in Bologna in 1905, with Toscanini in the conductor's chair.

It will be remembered that Mr. Dippel broke off relations with the Ricordis a year ago, on the ground of an objection to what was said to be their policy of signing a contract for the production of the Puccini operas only on condition that operas by the firm's other composers should also be produced. On behalf of the publishers it was maintained that they had a right to conduct their business without such interference. At the time retaliatory measure was proposed by the opera forces, namely, that the various operatic directors throughout the world should unite against the Ricordi policy, but this proposition was not productive of any results. It is understood that Philip M. Lydig, one of the stockholders of the Western organization, was largely instrumental in the resumption of relations between the two warring elements.

### San Francisco to Have America's First Municipal Opera

SAN FRANCISCO, Aug. 23.—A \$650,000 opera house, the first municipal opera house in the United States, will be a part of San Francisco's new civic center, for which \$8,000,000 worth of bonds was voted last Spring.

Work will begin on the opera house within a year under the direction of the Musical Association, an organization of citizens. It will be erected on municipal land and will become the property of the city.

All receipts will be applied exclusively to the cost of productions and maintenance.

### Brooklyn Singers Return from Their Tour in Germany

The members of the Brooklyn Sängerbund, 250 in number, arrived in New York on Tuesday of this week on the *Bremen*, after their anniversary tour in Germany. The returning singers were met at the dock by a welcoming committee from the Sängerbund. The formal reception to the travelers will take place on September 5, when an elaborate musical program will be performed.

### Dippel Engages Paris Opéra Tenor

PARIS, Aug. 28.—Andreas Dippel, general director of the Chicago-Philadelphia Opera Company, has engaged for twenty performances in January and February Leon Campanola, a tenor who has been singing for four years at the Paris Opéra.



## MAS ENET THE MOST TYPICALLY FRENCH COMPOSER OF HIS DAY

A Critical Estimate of His Place in Musical Literature—His Eminent Human Qualities, Elegance of Workmanship and Grace of Expression—As Individual as Bizet and Debussy

By HERBERT F. PEYSER

"MASSENET is dead—what will you do with him?" is the metaphorical query with which fate abruptly confronted the musical commentators and analysts of the world a bare three weeks ago. But commentators and analysts had little to do with him then that they had not done before. They could teach the world little on the subject that the world was not thoroughly familiar with already. For Massenet had long since been listed, itemized and catalogued, artistically surveyed from all angles, plumbed, gauged and measured. No element of fundamental doubt and mystery enshrouded his most distinguished and characteristic achievements from the discerning gaze of humanity. Not often in the history of art is the universal verdict so unanimous and unequivocal in the nature of its pronouncements.

The scientific, hot-house cultivated critics and the musically susceptible but otherwise untutored public (as well as all that lies between these two extremes) are in amicable accord over the basic features of Massenet's art, and of its resultant lures and amiable blandishments. But the agreement is more one of kind than of degree. In this last respect the esteem of the hard-shelled critic is often appreciably lower than that of his less academic brethren.

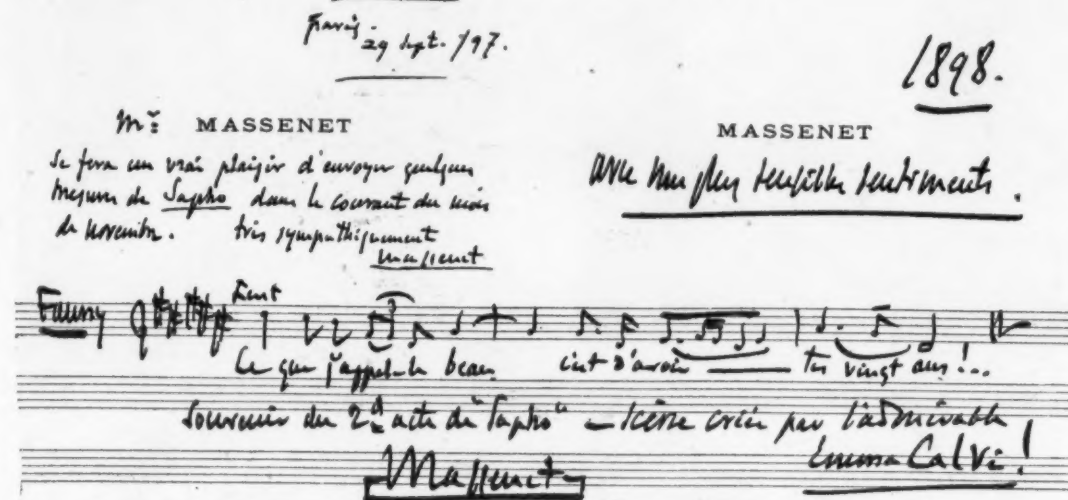
While every critic in his obituary notice on the occasion of the master's death was eminently successful in enumerating those qualities which earned for Massenet such widespread esteem and affection, it was also possible to sense at the base of their remarks a slightly patronizing tinge, as though fearful of overemphasizing the composer's importance *vis-à-vis* the supreme masters of music. This attitude may as well as not have been due to a desire to mitigate the exalted status which Massenet held in the estimation of many impulsive and not over-discriminating opera-goers; though, indeed, it must also be borne in mind that one of the psychological peculiarities of the average critic of music is a reluctance to conform to the notions of the multitude. And so, though there is little doubt of the widespread critical comprehension of Massenet, it may perhaps be questioned whether his importance was lately set forth as emphatically as might always have been wished.

### Essence of His Art

On the day after Massenet's death Edmond Epardaud wrote in the Paris daily, *La Presse*, that the composer's peculiar genius tended "toward the light forms where emotion still has the sweetness of a caress, where all is elegance, *esprit* and seductive charm." These words, eminently appropriate, happily enunciate the distinctive essence of Massenet's art, besides tacitly explaining the needlessness of perceiving in it the qualities of penetrating vision, of searching profundity, of militant virility, ruggedness or the exploration of the supreme heights and depths of human passion. But even if it lacked many of the salient characteristics of which music of the very highest potentiality is compounded, it is impossible for a moment to deny its manifest *raison d'être*. Whoever feels tempted to measure the stature of Massenet according to ideals of a Germanic cast should pause to reflect that introspection and austere philosophy are not the ingredients of which the most typical kinds of French music are fashioned.

Romain Rolland, in that superb compendium of trenchant musical criticism, "Jean-Christophe," remarks that a little Massenet exists in the soul of every French composer. There is a deep truth in this observation. The volatile essence of Massenet is more widely diffused than is superficially apparent. Even the seemingly antipodal Debussy is not altogether exempt from occasional traces of it. The creator of "Manon" and the "Jongleur" stands forth as one of the most distinctive forces of French music, epitomizes some of its most radically constituent elements. In his scores lies much of the very animating spirit of Gallic tonal art. They are more completely, more broadly and representatively French than the more novel devisings of Debussy, for the same reason that Wagner is more comprehensively human than Debussy. For the latter exemplifies, after

all, only a relatively isolated phase of his nation's emotional life. It is the habit of modern critics, of course, to engage in impassioned controversy over Debussy and his devoted brood of imitators who spring up like mushrooms overnight in all corners of the world, because of the strangeness of their musical style and through the fact that



Specimen of Massenet's Handwriting in the Possession of Howard Potter, of New York. There Are Shown a Few Bars from the Opera "Sapho," of Which the Title Role Was Created by Emma Calvé

the popular heart has not yet unreservedly drawn them to itself. And France is congratulated upon its good fortune in escaping from Wagnerian oppression and in doing something truly characteristic. Characteristic indeed! Unconventional these ultra-moderns undeniably are. Essentially French as regards taste, piquant and atmospheric qualities, they are, too. But their fatal weakness is their very restricted sphere of emotional appeal; hence the impossibility of their assuming leadership. The music of Massenet—guiltless though it may be of exotic harmonic effects, unusual instrumental combinations, novel scales, overtone chords and other strange devices used by the "innovators" and so frequently concealing flimsy framework—speaks with a voice pre-eminently human and in its elegance of workmanship, delicacy, refinement, deftness and grace of expression is always as truly French as Debussy's.

### His Individuality

Together with Bizet's and Debussy's, Massenet's is one of the three most unmistakably individual voices that have ever been raised in French music. While not a spirit of the versatility or depth of inspiration of Saint-Saëns, his style is, nevertheless, more unmistakably his own. His suave melodic character and the agreeable bite or caress of his harmonies can be detected without a trace of difficulty whenever encountered.

The musical ancestry of Massenet has been variously described as Thomas, Gounod, Meyerbeer and Wagner. The term "Mlle. Wagner," which was coined by a wag on the occasion of the *première* of his early opera, "Esclarmonde," should not be taken too seriously. There are persons, not over-familiar with Massenet's work, who taking the epithet in full seriousness, find in the composer's works a deep, ever-present Wagnerian influence. But aside from the Wagnerian principle of faithfully adapting the music to the demands of the dramatic situation and certain typical colors and harmonies that have found their way into all modern music for the last thirty years, Massenet's music is Massenet's and no other's. In his earliest writings, produced under the very shadow of Wagner, it would have been astounding indeed had not the young composer succumbed in some measure to the attraction of the colossal magnetic mountain.

Gounod is frequently mentioned as one of the most legitimate artistic parents of Massenet. Saint-Saëns has said that Massenet was to Gounod as Schumann was to Mendelssohn, though this ratio can scarcely be said to hold from every possible point of view. As a "scientific" musician, for one thing, Massenet was much farther ahead of Gounod than was Schumann of the carefully trained Mendelssohn. Massenet could invent melodies fully equal in sensuous sweetness and charm to the best of Gounod's and in far greater abundance and variety. Moreover, the element of banality so distressingly frequent in Gounod offends

us comparatively seldom in the composer of "Thais." The musicianship of the latter, on the other hand, is so vastly in advance of the earlier master's that the mere attempt to institute comparisons would be futile.

### Finesse of Workmanship

It is a curious fact that with all his popularity among the more untutored class of music lovers the scores of Massenet abound in details of workmanship that are calculated to win the admiration and respect of all discriminating musicians. This is, naturally, not to be wondered at when consideration is taken of the fact that he served a long term as professor of composition at the Conservatoire. And yet how very much the reverse of "professorial" is his music! He had a genius for creating striking effects of color and atmosphere with the utmost simplicity and economy of means—witness the second act of the "Jongleur," to mention only one instance.

Massenet, shortly before his death, remarked to the writer of these lines that ideas laboriously obtained were worthless. True as that may be it is also a fact that many ideas that came to his mind with the utmost spontaneity were of negligible account. Immensely as he may have relished the process of creating he did not always create with equal success and the quantity of chalk and water in the sum total of his performances is by no means inconceivable. It is more than astonishing, for example, that the composer of so perfectly rounded and consistently inspired a work as the "Jongleur," in which every bar is pure gold, should have found it in him to turn loose upon the world a thing so full of emptiness as "Sapho."

It has so frequently been asserted that Massenet's music is voluptuous and "feminine" in character that there is an inclination to lose sight of the fact that he was by no means incapable of strongly virile moments in his works. The whole of "La Navarraise" scarcely bears out the imputation that he was capable of naught but tenderness and femininity. Observe for the same reason the buoyant and vigorous opening of the fifth act of "Ariane"—a work which contains some of the loveliest pages Massenet ever wrote.

### In Absolute Music

It is a pity that the public, in its eagerness for new operas, did not allow Massenet the leisure to devote himself for a time to absolute music. The few examples which he did leave—the "Scènes Napolitaines" and "Alsaciennes" and the "Phédre" overture—give evidence that he could have turned out works along symphonic lines of rare charm if not of great depth. But there is good reason to believe that he could have produced things equal to the symphonic poems of Saint-Saëns. He could, undoubtedly, have composed chamber music of considerable melodic attractiveness and Gallic grace—works such as the literature of chamber music, rich as it may be in masterpieces, stands in need. For the 'cello he entertained an abiding love and might well have written several ingratiating sonatas for it had he enjoyed the opportunity to do so.

That the great bulk of Massenet's work will endure cannot be said with the utmost confidence. It is fairly safe, though, to prophesy long years for such things as "Manon," "Werther" and the "Jongleur," while there are many things in "Le Cid," "Hérodiade," "Thais," "Cendrillon," etc., that should survive, whatever the fate of the operas themselves. It is almost unthinkable that *Salomé's* exquisite air from "Hérodiade," the wonderfully beautiful duo from the third act of "Thais" or the much-sung aria from the "Roi de Lahore" should disappear. But whatever may be their lot it is a matter of certainty that Massenet must be regarded by posterity as one of the most typically French of French musicians and one of the most engaging figures among operatic composers of any period.

## RIVAL OPERA FORCES TO VISIT TWIN CITIES

Hammerstein Company to Appear in St. Paul and Chicago Singers in Minneapolis

ST. PAUL, MINN., Aug. 26.—Charles W. Gordon announces a season of grand opera by the Hammerstein company for St. Paul in the Spring of the approaching season. Gordon has long been conspicuous as a patron and guarantor of many of the large ventures in the musical life of the Northwest, including the St. Paul Symphony Orchestra, of which organization he has been an officer, and the performances of opera which for several seasons have been given under the local management of Mrs. F. H. Snyder by the Metropolitan Company of New York and the Chicago Company.

It is claimed that the Hammerstein company will offer more and greater stellar attractions in aggregation than have appeared during any series of operatic performances since that offered by the Metropolitan company, which was inspired and successfully carried out by Mrs. Snyder. It is further stated that the Hammerstein company will make its appearance in St. Paul without a guarantee, a fact which appeals to men who feel that they have been unduly taxed as guarantors for the opportunities offered the city through the visiting opera companies.

This announcement by Mr. Gordon follows closely upon that made by Mrs. Snyder, in which that widely known impresario makes public her plan to present the Chicago Opera Company in Minneapolis in a series of five performances in April.

Mrs. Snyder has been encouraged to do this by the readiness of the business men of Minneapolis to raise a guarantee fund and to aid in every possible way in furnishing the necessary support. It is said that the Chicago company requires a smaller guarantee than heretofore on account of a proposed Western tour which will take them through the Twin Cities whether they play here or not. The list of operas to be presented by the Chicago company, subject to revision, includes "The Cricket on the Hearth," "Mignon," "Cinderella," "Traviata," "The Jewels of the Madonna." Among the artists announced are Tetrizini, Mary Garden and Maggie Teyte.

For October Mrs. Snyder has arranged for St. Paul a series of operatic revivals of old-time favorites of the Gilbert and Sullivan order. "The Mikado," "Pinafore," "Pirates of Penzance" and "Patience" will be produced in the Shubert Theater by the all-star company that has presented them in New York, including De Wolf Hopper, Eugene Cowles, Blanche Duffield and Alice Brady. The engagement opens October 31 and includes five performances.

Mrs. Snyder is again in evidence in the proposed series of artists' recitals to be given in the People's Church, St. Paul, by Gottfried Galston, Georg Henschel, Leon Rains, Maggie Teyte, Marie Rappold, Louis Persinger and Max Pauer. Ena Grange has been secured as accompanist.

The extended scope of this manager's activities is further emphasized by her announcement that Paderewski, Melba and Kreisler are already engaged for recitals in St. Paul the season after next.

F. L. C. B.

### Caruso Likes Our Audiences Best

ROME, Aug. 24.—Caruso has been a much-sought subject for interviews since his appearance in Milan at his slander suit against Signorina Giachetti. The tenor reiterates that all rumors that he is engaged to marry are ridiculous. His experiences have not persuaded him of the advantages of matrimonial experiments and his whole interest is his voice and art. Incidentally, the tenor has been paying nice compliments to America. That, he declares, is the country above all others in which he prefers to sing—the public is so intelligent, refined and appreciative of a great artist.

### Kitty Cheatham on Way Home

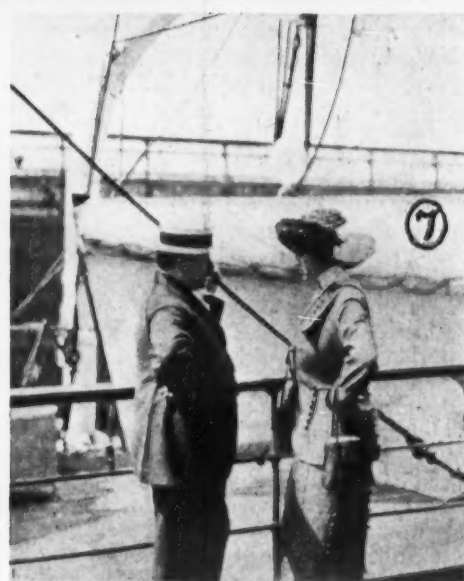
LONDON, Aug. 24.—Sailing to-day on the St. Louis from Southampton was Kitty Cheatham, the famous American diseuse. Dan Beddoe, the American tenor, also sailed for New York to-day on the Minnewaska.

### Berlin Opera Season Opens

BERLIN, Aug. 24.—Richard Strauss's "Rosenkavalier" opened the new season at the Berlin Royal Opera on Thursday evening. Florence Easton (Mrs. Francis MacLennan), the American soprano, was the *Sophie*.



## WHEN CONCERTS AND OPERA PERFORMANCES ARE FORGOTTEN



Vacation Views of Some of Our Musical Celebrities

**S**NAPSHOT No. 1 reveals Maggie Teyte, the popular little English soprano, at breakfast in the Kaiserpark at Carlsbad, where she gave two concerts last month. In No. 2 will be recognized Leon Rains, the American basso, who will make a tour here next year, and his teacher, Oscar Saenger, at the latter's farm on Penobscot Bay. Mr. Rains arrived in New York a week ago Saturday and returned to Europe after a week's stay here. No. 3 shows, from left to right: Mrs. Leeper, Miss Leeper, a pupil of Mr. Van Hoose; Ellison Van Hoose, the American tenor, and W. H. Humiston, the New York critic and composer, at Speculator, N. Y. No. 4 represents Mme. Anna E. Ziegler, the New York voice teacher, at Ocean

Grove, N. J., and in the group, No. 5, J. E. Francke, the concert manager, is seen in the bottom row, at the left, discoursing on baseball to John Lyons, an auditor for the Bell Telephone Co., at an up-State Summer resort. Mary Hissem de Moss, the concert soprano, is leading the simple life at her old Kentucky home, in snapshot No. 6. Tennis and horseback riding are her favorite diversions. Later she will go to the White Mountains of Vermont. In No. 7 will be seen a very serious conference between Richard Copley, of the Wolfsohn Musical Bureau, and Alma Gluck, soprano of the Metropolitan Opera House. Just before she sailed for Europe Mr. Copley gave her fatherly advice, while H. Godfrey Turner's camera recorded the act for posterity's benefit.

### SCIENTIFIC PIANO PRACTICE NEEDED

**Concentration at Instrument Possible Only in Homeopathic Doses—Importance of Proceeding Slowly and Cautiously with Task of Memorizing**

By GEORGE SHORTLAND KEMPTON

**S**CIENTIFIC practice is an absolute *sine qua non* for a successful pianist. It depends on the *quality* of one's study whether he will always remain mediocre or ascend to the heights of Parnassus. While a *quantity* of time must necessarily be given to compass the multiple essentials of study, it by far depends on the intensity, rather than the length of the practice.

Great concentration is only available in homeopathic doses, and when the work is drawn out into hours of incessant work concentration is sure to wane; the last hour's work, in all probability, completely neutralizes the good effects of the first. No one should practice more than four hours as a steady daily diet, and these four should be divided up into at least three or four parts.

When the practice hour is at hand—and if possible the morning should be used for as much of one's work as can be judiciously compressed into that period—attention should first be given to technic, not only for the development of it in itself, but also that the hands may be "played in" and the muscles acquire elasticity. Too much time must not be utilized for this, as the excess may result in overtraining, and so deaden the muscles and tendons that they become unresponsive. A few minutes on exercises calculated to strengthen the natural weaknesses, the fourth finger, thumb, and in some cases the span of the hand will be

conducive to good results, and the greater the variety introduced the more comprehensive will be the result.

#### How to Approach a New Composition

When the technical work is finished a rest should be taken, so that the ensuing work may be attacked with renewed vigor. If you are commencing the study of a new work play it through several times as well as your reading capacity will allow, so as to form for yourself a musical concept of the composer's meaning. And here let me add that quick reading at sight is a most valuable asset for a player, as it enables him more readily to delve into the secrets contained in the lines of a composition. All players should practice sight-reading, either alone or in duet playing. In this way not only will you improve your reading, but you can also gain—particularly by duet playing—a knowledge of the symphonies and other great orchestral works, which are nearly all arranged as piano duets.

When, after several careful readings of a piece, you have become more or less familiar with the composer's intentions, commence your practice in earnest, and let your slogan be "play slowly." The more slowly you play the more concentration is required, and the greater the concentration the better the result. When the mind is in full control of each and every note and the ear hears actually everything down to the smallest details, then go ahead and play a little faster. As you increase your speed you may find technical difficulties arise

which did not assert themselves at the outset. These must be worked out by themselves and then in conjunction with what immediately precedes and directly follows, as it often happens that the "connecting link" affords a difficulty.

It is sometimes necessary to play a single passage quite rapidly, when the velocity is the difficulty to be surmounted, but when once the speed has been conquered one must resort again to slow practice. Even when one has completely mastered a work, and perhaps performed it publicly, it should always be practised slowly, as fast practice leads to carelessness, absent-mindedness and automatism.

It is a good ruse to give a young pupil a piece that requires rapid execution. He will play it at the first lesson probably very well. Then without warning let him go home and practise it the way he played it at the lesson. When he comes for the second performance the chances are ten to one he will go all to pieces—hurry over it and blur it and, as likely as not, half paralyze his hand. This experience will do him a world of good, for he will learn the why and wherefore of his failure.

It is a fatal mistake to attack a musical work as if it were simply a mass of technical passages to which must be superadded a certain amount of musical coloring. It should be the inverse process, where the work is approached purely from its musical side and the concept of it likened unto the landscape which the painter tries to reproduce in paint and oils. Passages should be worked out not only for clearness, tempo, and so forth, but they must fit in musically and not be a daub of glaring coloring where a dainty shade is required, or an insipid, pretty "tinkle" where virility is in order.

#### Avoid Memorizing Automatically

When you have thoroughly mastered a piece, using the notes, then commence to memorize it. But be sure that you know it perfectly with the notes, as any discrepancy or weakness which still remains is sure to interfere with your memory. In

the process of memorizing care should be taken to do it slowly and each part should be analyzed as to its construction. Go ahead and play slowly as far as you can; if you find you cannot proceed refer to the copy and see exactly what you have forgotten and store that in your memory. Do not skip over the weak place.

The player must memorize each and every note of a piece to be absolutely sure, and not let the fingers carry him along automatically over certain places. While the feeling for the keys and habit no doubt play their part in helping along, they should by no means be relied upon implicitly, the first and surest court of appeal being the mental picture of the work.

When once the work has been committed to memory it should be continually played without notes so as to still more strengthen the grasp of it. The custom of the great artists of memorizing away from the piano is a wholesome example for the young student, and is productive of most gratifying results. It makes one a serious student and does away with a lot of lost labor begotten of careless work while at the piano, as some players are so anxious to get the immediate results and play the piece up to tempo that they throw discretion to the winds and plunge headlong in a reckless manner to get through by hook or crook.

#### Miss Farrar Under Care of Specialist

MUNICH, Aug. 24.—Geraldine Farrar arrived here to-day and immediately placed herself under the care of a specialist, Dr. Decher. The prima donna is still suffering from the effects of ptomaine poisoning contracted several years ago and will have to undergo prolonged treatment. It is this that has made necessary the cancellation of her projected American concert tour preceding the season at the Metropolitan Opera House.

Leonard Borthwick will be the solo pianist of the Hereford Music Festival next month.



## IN THE REALM OF LIGHT OPERA

Johann Strauss's "Fledermaus" Music Carries "The Merry Countess" to High Tide of Public Favor—Well Sung at the Casino—"Count of Luxembourg's" Belated American Première Takes Place in Boston—A "Robin Hood" Role Learned Aboard Ship

By WALTER VAUGHAN

THAT portion of the big first night audience that attended the performance of "The Merry Countess" at the Casino Theater last week, under the impression that another of the light frothy musical comedies with which the New York stage has been overrun during the last few years was to be performed, must have received a decided shock, for "The Merry Countess," in spite of its misleading and foolish title, is genuine light opera. If the Casino's program had not first betrayed the truth it would have needed no more than the opening bars of the music to divulge that "The Merry Countess" is Johann Strauss's famous operetta, "Die Fledermaus," set to a new story and otherwise modernized, but with all the original music retained.

Encouraged by the great patronage accorded the Gilbert and Sullivan revivals last Spring, "The Merry Countess" was staged by the same managers in a lavish manner and one of the strongest singing casts that could have been assembled was engaged to interpret the principal rôles. The production under the title of "The Night Birds" ran for an entire season in London and from that company came a number of the principal singers.

Maurice Farkas, well remembered in America, although absent for eight years, scored decisively in the leading tenor rôle and his voice was heard to fine advantage particularly in an adaptation of the famous "Blue Danube." Forest Huff, whose work in the "Chocolate Soldier" stamped him as one of America's best light opera tenors, won new honors in the rôle of the Count. Jose Collins, brought down from the Winter Garden, where she had a small part, was a welcome surprise in the rôle of the Countess, in which she displayed a voice of good volume and sang the difficult music with great charm. Fritz Von Busing made much of the small part of the parlor maid and Tom Shale and A. W. Bascomb had the comedy rôles.

AFTER a delay of more than two years Frank Lehar's famous light opera, "The Count of Luxembourg," was given its first American presentation at the Tremont Theater, Boston, on Monday night. The success of the piece was instantaneous and the musical numbers are said to surpass anything Lehar has written. The best were "A Carnival for Life," "Day Dreams" and a waltz number of great charm and beauty given by Miss Swinburne and Mr. Moore. This is the famous staircase waltz. "The Count of Luxembourg" will be presented at the New Amsterdam Theater, New York,

on September 16, replacing "The Pink Lady," which will then go on tour.

\* \* \*



Gertrude Hutcheson, the New "Annabel" in De Koven's "Robin Hood," Who Was Engaged by Cable and Learned the Rôle Aboard Ship

GERTRUDE HUTCHESON, the American prima donna, who has been studying abroad for the last year, returned last week to assume the rôle of Annabel in "Robin Hood" at the Knickerbocker Theater. Miss Hutcheson was engaged by cable and learned the rôle on shipboard on the way over. She was able to sing it on the night of her arrival in New York with but a single rehearsal. Miss Hutcheson has declined many offers abroad in order to return to the American stage.

FULL rehearsals for the new Walter Damrosch light opera, "The Dove of Peace," were begun this week under the direction of Max Hirschfeld. Mr. Hirschfeld has been associated with many Broadway successes in the past, such as Victor Her-

bert's series, "Babes in Toyland," "The Red Mill," "It Happened in Nordland" and "Little Nemo."

## TWO NEW ENGLAND FESTIVALS OF NOTE

MacDowell Pageant at Peterborough a Notable Occasion in Every Way—Vermont's Great Pageant

The second annual Musical and Dramatic Festival of the Edward MacDowell Memorial Association took place at Peterborough, N. H., on August 22, 23, 24 and 25. The scene of the festival was the out-of-door stage, where the pageant of Peterborough and last year's festival were given, and the association had the assistance of the Boston Festival Orchestra and the MacDowell Choral Club, Eusebius Hood conductor.

The festival was a notable occasion in every way and brought visitors from many parts of the country. The programs, besides many works of MacDowell, contained interesting new features, including a suite for trumpet and orchestra by Chalmers Clifton, Henry Gilbert's Comedy Overture, and a Scene at the Court of Lorraine, with folk music and old dances arranged by Miss Gwendolyn Valentine.

MUSICAL AMERICA next week will give a full account of the festival with photographs made on the scene.

In the issue of next week MUSICAL AMERICA will also give an account of the Pageant of St. Johnsbury, Vt., which took place on August 15, 16 and 17, with photographs of unusual interest.

The St. Johnsbury pageant is of particular interest, in that it represents perhaps the highest and most specialized development of the pageant thus far reached in America, both in its dramatic and musical features. The Master of the Pageant, William Chauncey Langdon, won distinction for himself last year by his pageant of Thetford, Vt. Most of the music for the present pageant was composed by Brookes C. Peters, who directed the chorus and orchestra.

The pageant stage was located in a scene of exceptional beauty and the history of St. Johnsbury was represented dramatically, allegorically, musically and in the dance with most impressive effect.

## GEORGE BARRÈRE HURT

But Flutist Has Unique Programs in Readiness for Coming Season

Word was received in New York this week of an accident met with by George Barrère, the French flute virtuoso of New York while bicycling near his home in Normandy. A child Mr. Barrère had placed on the handle-bar of his bicycle caught his foot in the front wheel, with the result that both were thrown into a ditch. While the child escaped unhurt Mr. Barrère sustained a double dislocation of the left elbow and wrist, which will interfere seriously with his practising for some time to come.

The flutist has been busily engaged all Summer in preparing new and interesting programs for the forthcoming series of concerts of the Barrère Ensemble, whose season this year opens with an extended tour of the Middle West. In addition he has secured surprisingly rich material for the series of Innovation Concerts he intends to give in New York during the coming season, the object of which is to produce unknown or rarely performed works of the great composers. Mr. Barrère announces such novelties as several piano compositions by Richard Wagner, cello music by Chopin, chamber music by Brahms, Schubert, Beethoven, Wolf-Ferrari, Enesco, and an unpublished string quartet by Fanelli, the composer having given the composition to Mr. Barrère for production, although it is to remain unpublished.

Connell Re-engaged by Milwaukee Club for "La Vita Nuova"

Horatio Connell, the popular baritone, has been re-engaged for the baritone rôle in Wolf-Ferrari's "La Vita Nuova," which is to be given by the Milwaukee Musical Society in November. Mr. Connell sang this rôle with the same society last year and it is a tribute to the singer to be called on to sing this part again, especially as the solo work falls almost entirely on the baritone and is very difficult. Mr. and Mrs. Connell are spending their vacation at Spring Lake, Me. Mr. Connell recently gave a recital at Bar Harbor, Me., and met with a decided success. The baritone made such an impression that he gave a number of private recitals while in Bar Harbor and has been asked to return next year for the months of July and August.

## A Few Reviews of

# KITTY CHEATHAM'S

Recent Success in London

(Her 8th Public Recital There)

Miss Cheatham's interesting programme included Tolstol's "Where Love Is, There Christ Is," which has just the same beautiful spirit of childlike simplicity that always distinguishes her art from the efforts of other platform reciters—she talks to her audience very much as she might talk to her neighbor at dinner. You feel that you are listening to a cultivated, large-hearted woman, blessed with a real sense of humor, whose conversation charms



—Photo by Dover Street Studios, London.

you because of the friendly way in which she takes your sympathy for granted. It is important to remember that it is the old style negro that she commands. Of him, Miss Cheatham told delightful stories yesterday in the little intimate scraps of conversation with which she introduced her songs, all of which have the note of sadness that inimitably belongs to songs sung in captivity. Miss Cheatham is doing good work, from a musical as well as from a sociological and human point of view, in bringing these out-of-the-way melodies and thoughts of the child-race of the world before the public. Her whole programme gave real pleasure to the large audience.—The Times, London, June 25.

Mr. R. C. Lehmann's appreciation (in Punch, London, July 3), extracts from a column and a half review:

"There can be no doubt about it—Miss Kitty Cheatham is 'it'—I might almost say 'it' raised to the nth. As soon as she opened her mouth to speak and smiled at us, a universal smile was wafted back from us over the footlights, and we all felt on excellent terms with ourselves and her. Then she began to talk to us about children; and the parents in the audience felt aglow; then she sang about children, and then she chatted again and the spell was complete. Nothing could destroy for me the charm of Miss Cheatham's singing. She knows her darkies through and through, and all the pathos and longing in their voices tremble in her notes. If Miss Cheatham performs again I hope to be there."

That admirable American disease, Miss Kitty Cheatham, gave a most successful recital at the little theatre yesterday to a highly appreciative audience. Miss Cheatham disclosed an illuminative insight and expository power that at once put her work amongst the best of its kind. She is perfectly right in claiming for her negro melodies the true character of folk songs. Not only that they are nearly all built on the pentatonic scale, but there is a capacity for emotional disclosure in each line of the music that stamps it as the genuine product of an evolving race seeking for artistic expression. The physical gaiety or great religious fervor animating the chants and the play songs are quite unmistakable. Miss Cheatham sang them with consummate sympathy and skill, throwing a flood of light on the workings of the negro soul. It may be hoped that she will extend these researches and studies that have already yielded such rich results.—The Daily Telegraph, London, June 25.

Kitty Cheatham has certainly mastered the child-mind, mastered it, indeed, as few have, and her own children's songs and stories delighted the enthusiastic large audience.—Morning Post.

The wonderful art of Kitty Cheatham is as fresh and engrossing as ever. —London Standard.

I have heard nothing in a long time as beautiful and as profoundly touching as Kitty Cheatham's old negro chants. —Fall Mall Gazette.

One must suddenly transfer one's thoughts from religious allegory to negro songs, and from lively bits of childhood to the virility of Kipling, to follow the changes of Kitty Cheatham's wonderful repertoire. She held a decided grip on her audiences, she sang charmingly, recited dramatically, and generally by her sincere, unaffected methods made, as usual, a delightful impression. Her introductions to her songs were decidedly illuminating. —Sunday Times.

## AGNES KIMBALL'S SUCCESS WON BY STUDY AT HOME

ONE of the few leading American sopranos who did not go abroad this Summer is Agnes Kimball, whose picture appears on the front page of this issue. Miss Kimball has climbed the ladder of success with great rapidity, but while her success has been acclaimed as meteoric she has nevertheless always been a diligent student and hard worker. After winning success in the Middle West Miss Kimball was called to Pittsburgh, where she held one of the best church positions. She was not there long before her fame reached

New York and the Brick Presbyterian Church selected her out of sixty-five applicants for the position of soprano soloist.

Miss Kimball has sung with nearly all the leading choral societies in this country. She has been engaged to sing the "Messiah" with the Chicago Apollo Club next December and, according to her present bookings, will sing the soprano rôle in that work fifteen times during the Christmas holidays. Miss Kimball will continue as soprano in the Frank Croxton Quartet. She is under the management of Marc Lagen.

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## CHICAGO'S SUMMER CONCERTS END

Hazel Eden Mudge, Bruno Kuehn and Mrs. Kuehn Provide the Closing Program of the Series Given by Local Artists During July and August at Mandel Hall

Bureau of Musical America,  
No. 6240 Michigan Boulevard,  
Chicago, August 26, 1912.

ONE by one the Summer projects bid farewell and the mid-season lull would be the extreme of desolation were it not for the maneuvering of Winter plans already begun but so far kept under cover. The last of the series of excellent Summer concerts by local artists given in Mandel Hall at the University of Chicago was presented by Hazel Eden Mudge, soprano, Bruno Kuehn, violinist, and Mrs. Bruno Kuehn, pianist.

All of these artists are comparatively new to the Chicago public, excepting, perhaps, Mrs. Mudge, who was formerly active in the musical life of the city but for several years has been wandering far afield. London and Denver have been favored by her activity during recent years, but she now returns to Chicago, where, between concert engagements, she can carry on the serious business of preparing for an operatic career under the direction of Herman Devries.

Her first appearance on last week's program was made with the "Ritorna Vincitor," from "Aida," in which she was evidently quite at ease. Vocally her equipment was entirely adequate, and the manner in which the dramatic content was portrayed gave promise of genuine achievement amid true operatic environs. Her voice is one of warmth and color. The combining of three bird songs in the next group, which consisted of Nevin's "The Woodpecker" and Liza Lehmann's "The Owl" and "The Cuckoo," had a touch of appropriateness which made an instant appeal to the audience, so much so that she was compelled to repeat the last. In the final numbers of the program, Godard's "Jocelyn" Berceuse and Massenet's own setting of the "Ave Maria" to the "Meditation" from "Thais," she was supported by an effective ensemble of violin and piano.

The opening Goldmark Suite for Mr. and Mrs. Kuehn was an offering of both solidity and charm and found Mr. Kuehn at his best. The Andante from the Mendelssohn Concerto and the Handel movements from the D Major Sonata, which made up the second group, were also well

received. Of especial interest in his last group was a Romance by Mrs. Beach, a work of much poetry and gratefully written for the instrument. Mr. Kuehn has a splendid tone, an excellent left-hand technique and altogether an admirable equipment, which fails of its fullest effect through a



Hazel Eden Mudge, Chicago Soprano,  
Who Has Decided to Prepare for a  
Career in Opera

slight lack of rhythmic repose—the subtle line which divides time and rhythm.

The distinguishing feature of Mrs. Kuehn's pianism is its essentially poetic quality. Whether the lack of brilliancy in her work is due to temperament or a slight hampering of technique is immaterial. She is one of the few pianists so far heard in Chicago able to create and maintain an atmosphere and to carry the message she has to impart across the barrier which so frequently separates artist and audience. In her accompanying it may be said that she could be more assertive with good effect.

Plans for the usual series of concerts at the University during the Winter season are as yet incomplete, excepting that there will, of course, be the customary number of appearances for the Theodore Thomas Orchestra.

NICHOLAS DEVORE.

## OSCAR NOT SERIOUS, LONDON SUSPECTS

Speech on Closing Night of His  
Season Cost the American  
Impresario \$400,000

LONDON, Aug. 24.—Despite the note of finality in Oscar Hammerstein's cabled assurances that he is done with opera in London forever, the music world here is divided as to whether or not to take the American impresario seriously in this new attitude. Some there are who think it is simply one of his resourceful schemes for keeping himself before the public; others maintain that, in view of the difficulty in store for him in securing a tenant or a purchaser for the London Opera House, he will be compelled in self-defense to return for another season unless he is content to sell at an appalling sacrifice.

The clause "for educational purposes" inserted in the lease by the London County Council in granting special concessions as to the ground rent caused the collapse of negotiations opened last Spring by Alfred Butt, of the Palace Theater, who wanted to rent the house for a music hall. Oswald Stoll, of the Coliseum, also wanted it for the same purpose, but nothing came of the proposed deal. The liquor license too would probably be canceled if it were let for a music hall.

Max Rabinoff, who sailed for New York to-day, is believed to have a second offer ready to make to Mr. Hammerstein when he arrives in New York. Early in the Summer Rabinoff organized a syndicate of English and American capitalists for \$1,250,000, and before the end of the season had over \$400,000 in cash ready to hand to him. But

it all went to smash the last minute because the impresario insisted upon making a speech the closing night. The syndicate, desirous of appealing to the public for a fund of \$500,000 for the working expenses of the house for five years, was opposed to any closing speech on the part of Mr. Hammerstein. But he had made up his mind to make one and he did—and paid \$400,000 for it.

Londoners insist that he was unappreciative of proffered business friendships here. He offended Lord Northcliffe, whose newspapers had warmly championed his adoption of theater prices during the second half of the Winter season, by reverting to Covent Garden prices for the Spring season. Then the members of the advisory committee he formed, with much difficulty, for the second season, and which included such prominent men as the Duke of Argyll and the Duke of Norfolk, took offence because he did not consult them in any way and for the most part remained away from his performances. Unfortunately, his house is losing in value while it stands untenanted at the rate, it is estimated, of \$5,000 a week.

When Mr. Hammerstein's change of mind in regard to continuing his efforts here first became known editorial comments were, on the whole, regretful in tone. "Mr. Hammerstein," remarked *The Globe*, "committed the mistake, surprising in an experienced impresario, of starting his scheme without bothering about the temperament of the public. A few inquiries would have limited his original expenditure and made him understand that it was no good starting at all unless he was prepared to lose money for the first three years. The other cause of his failure lay in the fact that the pearls cast before the cockney swine were very faded gems. Sir

Henry Wood has educated the public to demand novelty in music and even perhaps novelty without music. To that public Mr. Hammerstein ought to have addressed his appeal. Instead he staged Donizetti."

The *Evening News* said, in part: "Many hard things have been said of the supposed indifference of Londoners to grand opera, but they are not so uneducated as Mr. Hammerstein seems to have imagined. They are educated enough at any rate to stay away from opera when the prices of admittance are out of proportion to the merits, including freshness, of what the American manager is offering them. . . . We are not ungrateful to Mr. Hammerstein. If he changes his mind and returns, we shall still hope to see him catch up to Londoners, getting rid of his delusion that they have to catch up with his notion of what is a program suited to them."

Since receiving cabled reports of Mr. Hammerstein's unflattering criticism of the London press and public considerably more ginger has been infused into the editorial retorts. A particularly sparkling gem appears in the *Saturday Review*:

"Mr. Hammerstein continues to amaze us day by day. He ought to be on the wondrous cinematograph films. No man has ever called himself a liar so many times in so brief a period, not even a professional politician."

"Mr. Hammerstein in London had nothing but kind things to say of us. Mr. Hammerstein in New York is a different little gentleman with a big cigar. Mr. Hammerstein in London longed to live among us and to educate us. Mr. Hammerstein in New York is glad that he has shaken or brushed the London mud off his immaculate boots. He is sick of us. We can only congratulate him. Most of us are sick of ourselves."

"To find an American who is honestly sick of us is refreshing. If Mr. Hammerstein would only be content to be sick of us and kindly stay so, we shall feel all the more refreshed."

"As this is the end of Mr. Hammerstein in this country, we may briefly remind our readers that this gentleman came here to put us right musically. With a quarter of a million of money came he—with sovereigns, not dollars—and built unto himself a lordly pleasure dome, ran operas which Covent Garden had given up for a quarter of a century, and expected to put us all right. People refused to pay to go into his theater, and as he was working the whole business on a philanthropic basis, Mr. Hammerstein began to howl."

"He howled and boasted in sweet alternation, and the end of the whole concern is that he has gone back to what, we suppose, he calls his native country, and we are free of him."

"Far from helping on opera here, he was a very damaging factor. We wish him well, but do not wish to see him in England again. It is only reasonable to suppose that he has before now made a fine bargain with a music hall syndicate or a cinematograph show."

### Special Symphony Orchestra for Summer Music in St. Louis

ST. LOUIS, Aug. 24.—The only musical activity of the Summer has been at Delmar Garden, where several prominent bands have dispensed the classics to large crowds. Creator opened the season, and was followed by Ferullo. Then the management secured the services of a specially recruited symphony orchestra of forty men under the leadership of Noel Poepping, of this city. This organization has been playing during this last week and, assisted by several vocal soloists, has made a very favorable impression. The band led by Ellery will finish the season.

The St. Louis Symphony Orchestra season will be of the usual length. The grand opera committee is already laying plans for a short season at the Odeon next April by the Chicago Opera Company.

H. W. C.

### Damrosch Rehearsing His Light Opera

Walter Damrosch has returned to New York from his Summer home on Lake Champlain to take charge of the rehearsals of his new comic opera, "The Dove of Peace," which is scheduled to open in New York at the Broadway Theater on November 4.

## SOUSA'S BAND PLAYS FOR 70,000 PERSONS

Willow Grove Season Ending—  
Dippel to Make Revival of  
"Mignon" for Maggie Teyte

PHILADELPHIA, Aug. 26.—Sousa and his band opened the final two weeks of the season at Willow Grove yesterday afternoon, before one of the largest audiences ever assembled at that popular resort. It is estimated that 70,000 persons visited the Grove during the day, and the "March King" was given an enthusiastic reception. He presented two typical programs, that of the afternoon including his new composition "Coquette," a suite, which, while rather trivial, is pleasingly melodious and alluring. The work is dedicated to "the coquette, the Summer girl and the dancing girl." At the conclusion of the first concert Sousa made a short speech of appreciation to his throng of admirers, and expressed his satisfaction on again appearing before an American audience, although he commented with some enthusiasm upon the cordiality of his reception abroad and expressed the opinion that "music is universal." Sousa's leading assisting soloists this season are Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist. In addition to the suite already mentioned at yesterday's concert Sousa played several other new compositions, including his own march, "The Federal," and a suite entitled "The Tales of a Traveler," in which he reflects the music of different nations, the three parts bearing the title of "The Kafir on the Kaloo," "The Land of the Golden Fleece" and "The Grand Promenade at the White House."

Manager Dippel, of the Philadelphia-Chicago Opera Company, in announcing some of his plans for the coming Winter states that the season will be opened on October 31, and while the opera for that occasion is not definitely stated it is likely to be one calculated to feature the new dramatic soprano, Cecilia Gagliardi, and probably will be "Norma," since that old-time opera is to be revived particularly for the purpose of exploiting this newcomer, who is expected to be one of the effulgent stars of the season. Julia Clausen, mezzo-soprano and contralto, from the Royal Opera at Stockholm; Helen Stanley, soprano, from the Royal Opera at Wurzburg; Edna Darch, Helen Warrum and Margaret Keyes, the American contralto; Icilio Calleja, from La Scala, and Aristodemo Giorgini also are among the new singers engaged. Most of the favorites of last season are to return with Campanini again as general musical director.

Puccini will again be among the composers whose works are presented, his "Manon Lescaut" being scheduled for production, while among the promised novelties are "Kuhreigen," by Kienzl; Goldmark's "Cricket on the Hearth" and Baron Erlanger's "Noel." There will be a gorgeous revival of "Mignon" as a special opportunity for Maggie Teyte to display her talent in the title rôle, and Mary Garden is expected to have several new rôles and to appear in a revival of "Salome," which has been taboo for a couple of seasons.

Wassili Leps, who recently completed a notably successful engagement at Willow Grove as conductor of an orchestra of fifty-three musicians, with two or three exceptions members of the Philadelphia Orchestra, has been engaged to appear with practically the same organization under his leadership at the Western Pennsylvania Exposition in Pittsburgh next October. The other musical attractions will be the Thomas Orchestra, under Stock, the New York Symphony Orchestra, and Sousa's Band.

Ralph Kinder, organist of the Church of the Holy Trinity, this city, who recently gave two recitals at the dedication of the new City Hall and Auditorium and the Kotschmar Memorial Organ, in Portland, Me., played on his first program his Berceuse, No. 1, and his new Toccata, and on the second program a group of three of his own compositions.

A. L. T.

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Dear MUSICAL AMERICA:

In these doggiest of dog days, what is poor Mephisto to do? This is the season when everything loses its snap. There is no inspiration from any source. People have not yet screwed their courage to the sticking point and made up their minds to face the on-coming Winter season, and they are already tiring of the Summer.

Down at Newport, the millionaire folk are so jaded that they have to import entire opera companies to give performances at private lawn parties, to reawaken them to the consciousness of existence.

You might think that the dog days, with their altitudinous temperature, would be a regular "old home week" for Mephisto. Home for Mephisto is not a question of temperature, however, but of point of view—the point of view from which the opposite side of bluff and pretence may be seen. Even pretence, though, is taken out of people by the dog days. They just let their collars wilt without explanation or apology. And so you see, Othello's occupation's gone.

But hold! There are delights appropriate even for this season. I picked up something new from the pen of Maurice Ravel

the other day, "Valse nobles et sentimentales." It was not the chords that contained C sharp, D and D sharp simultaneously, that arrested my attention, nor yet the chords made up of G, B, C, D, and E-sharp. My joy in coming upon this music was to note the motto that stood at its head. "... le plaisir délicieux et toujours nouveau d'une occupation inutile." There you have it in the original.

This exalted sentiment, than which (I have long been waiting for a chance to use this expression) no other is more appropriate to the present season, is from the inspired mind of Henri de Regnier. This may seem a quaint sentiment upon which to build up valse specified as "nobles."

There are two ways in which the matter may be explained. It may be that Ravel has penetrated some of the inmost mysteries of the saints of many ages. The most exalted of these, you may know, while they held labor and pious occupations in esteem, considered that state much more exalted where one, through his own attainment in sainthood, had become freed by grace from all need of attention to such occupations, and basked in the delicious idleness of the soul's perfection. It may be this that the quizzical Ravel had in mind, or it may be that he was just playing his part, a little maliciously, it may be supposed, as a Frenchman, and that he flings out the sentiment of his motto from the French Bohemia, as a challenge to those stupid people who think that there is work to do in the world and that, when done, it amounts to something.

As to these two interpretations of M. Ravel's intention, "You pays your money and you takes your choice." I, however, did not have to pay any money, despite the fact that the music bore the legend "Prix net: 6 fr." for a kind friend knowing my need of something truly sustaining, in these distressing days of the dog, handed me the enchanted volume.

You are wondering why I am saying nothing about the music. Well, about that which is nothing, one can say nothing. Still that is a little severe. These waltzes are the super-salontuck. Sweep away the extraordinary messes of dissonant notes between all the lowest bass notes and highest treble notes of these compositions—take away the ultra-modern tinsel and lay bare the actual ideas out of which these works are made—and they reduce to appalling banalities of melody and rhythm. We have heard all these little jingly tunes in all the salon writers from Schütt to Moszkowski. It is as if Moszkowski had written out the rhythmic and melodic skeleton of some music, and had then handed it over to a lunatic, or a Futurist perhaps, to fill in with notes. The only inadequacy in the parallel is that the melodies are not as good as Moszkowski. But hold! let me pause to say that there are moments, episodes in fact, of a subtle charm in which the composer reminds us he is a Frenchman, and that even in mere matters of style and grace, *noblesse oblige*.

As an admirer, even an ardent admirer, of some of Ravel's work, it gives me pain to greet him in this, for so I must feel it to be, unworthy guise.

Still the pleasure of his motto makes up for the pain of his music.

Here are further matters of a mental altitude, or rather the opposite if one only knew what the word was, suited to the cerebral stagnation of the season.

Ol' Bob Ward is the "F. P. A." of Chicago. The only difference is that F. P. A. runs a "colyum," while Ol' Bob Ward runs a "colem." The latter quotes "an enraptured ad. writer" who had the following to say on a pianist's circular:

It was suggested that the beautiful pianiste should play the "Moonlight Sonata" with a quasi-scenic setting, such as a rising moon and cloud effects. This has given birth to the verity infinitely more subtle, that each quality of phrase could be enhanced by that shade of color as well as light and dark which approximated its inward impression, not mere exterior panorama. In this analogous way every phrase of a composition will hint at a shade of color lighting of this or that value. (To be continued.)

Ol' Bob asks his readers if they get him. He says that he doesn't. I thought I did on first reading him, but on re-reading I am in doubt, unless it is that the ad. writer is from Oklahoma, or had just been reading Mary E. Burke or "Natural Law in the Spiritual World."

Somewhat better is the following from Denver. It might be called the higher criticism.

The symphony given was Mozart's E flat major. The public of to-day is so used to things modern, even in music, that the smallness, from an orchestral standpoint, of a Mozart or a Haydn symphony, tends to some dreariness. There is always good melody, but too much quietness. The sweep and largeness that stir us and which give the orchestra an opportunity to come into its own are largely lacking.

"Some dreariness." I have not yet made up my mind whether that is artless

naïveté, or a pungent application of the latest slang to the purposes of criticism.

It is something of a novelty to find Mozart damned with faint praise. The doughty and intrepid hero who does it is Will Welker. This has to me a sort of fictitious sound, like Sam Weller.

I maintain my old ground, that the great movements of the country are coming from the West, and it is to such courageous pioneers that your Eastern thinkers must look for their up-to-date and progressive ideas.

Lute Johnson also writes musical criticisms, out in Denver. This to my thinking is a far more musical name than Will Welker, for Lute has classic and musical connotations which too much Johnson might perhaps outweigh, but which are not dragged from their high estate by being linked to just one plain Johnson.

"The symphony program," says Lute in a recent criticism, "was not a brilliant one. The music while uniformly excellent and admirably performed, had the effect of soothing and saddening." I do not remember being often "soothened" by a symphony program, albeit I have often been saddened by one.

Lute proceeds, "It gentled"; (this might be called the Lewis Carroll school of criticism. It is subtly suggestive of

"Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe.

Do you not perceive the analogy? "did not rise to any height, and kept apparent a lack of variety in arranging the program. Schumann's No. 1 (No. 1 *what*, I wonder) in B flat major, followed the prelude to the first act of Lohengrin; a relieving air of the ballet by Victor Hugo, confined to strings, triangle and harp, was not enough for the lighter touch" etc.

We have heard a good deal lately about Jean Jacques Rousseau as a composer, but this is the first intimation that has come to me that the author of "Les Misérables" aspired to brotherhood in the craft, and especially to the composing of *airs de ballet*.

It is barely possible that Lute meant not Victor Hugo, but that other Victor yclept Herbert.

Massenet's "Souvenirs," published a few days after the composer's death, have shown him in a new light, no longer as the tone-poet of sentimental melodies, but as a sort of Gallic Ambrose Bierce, dipping his pen not in vitriol, but in some milder acid of Parisian distillation. In the chapter entitled "Posthumous Thoughts," the composer tells of his passage to the next world. The lighting effects there, with millions of suns, are such, he says, as he was never able to obtain on the stage of the National Opera. When he tells that among the other sublime joys of that sphere there was the supreme one of having no letter to answer, I respond with a loud and heartfelt "Hear! hear!" He imagines people talking about him at lunch.

"Now he is dead, his works will be played less I suppose."

"Do you know, he left another opera behind."

"He hasn't finished bothering us yet."

"At any rate, I was fond of him. I was always so successful in his pieces" (this of course from the singer).

"They wept at my publisher's, they loved me so much," puts in the composer on his own account.

Well, we will know much more about Massenet now, because he has died. We never really know about people until after their death, usually a good while after. That is why no one will ever really know about me—I cannot die.

I noticed one fine morning last week that the *Sun* had gone through a spasm of editorial excitement because a report had reached its ears that Richard Strauss was to compose a ballet. The *Sun* called the news "portentous" and after meditating for a moment on the recent developments of choreography came to the conclusion that such a blood-thirsty ogre as Strauss could scarcely be expected to turn

his attention to anything less than a terpsichorean Orestes pursued by equally terpsichorean Furies, or something—along those lines—possibly even the Cyclops, surmises the *Sun*, in which case the Cyclopean dance could be accompanied by "fifty tympani, tuned in different keys."

Now there is really no need of becoming excited over the possibility of Strauss laying his heavy German hands on the ballet. In fact, I think my expectations would be rather disappointed if he didn't reach the ballet stage during some period of his existence. It ought surely to be due as a landmark in the Straussian evolution, as a further illustration of his sublime versatility.

Over in France Ravel has been doing precisely such a thing and he has lately turned out two—one a sort of combination of Mother Goose episodes, the other a "Daphnis and Chloe," both of them full of the latest varieties of sweet and sour harmonies. I'm only surprised that Debussy has held back for so long. No doubt he'll get there too when all those unfinished operas—those "Tristans," "Fall of the House of Usher," etc., etc., are out of the way.

It has really always amused me to watch the dismay of "serious" critics whenever there is danger of a "serious" composer writing dance music. They seem positively to feel as though the composer owed the world a consolatory explanation and an apology. I always take a sort of malicious pleasure in reminding such critics that Bach wrote hundreds of things to be danced—even though the fashion of his day demanded, as matters of course, the now semi-sacred and exalted forms of minuet, sarabande, jig and all the rest of them. Nowadays the opinion seems to prevail that a composer can't be dignified and at the same time write dances that are danced. To be sure, I admit it might rather compromise their dignity to write a "Turkey Trot," but otherwise this feeling of deep-seated indignation always amuses me.

I was told not long ago of a young soprano, a pupil of Jean de Reszke's, who, being deputed to appear at her operatic debut as one of the *Rhinemaidens*, was struck with dismay and gloomy apprehensions of calamity. Hastening to the house of a friend, who was an experienced singer, she began to bemoan the cruel fate that had chosen to initiate her career in so "dangerous" a rôle.

"But, my dear," asked the amazed and sympathetic veteran artist, "why should you have any fear of the part? On the contrary, you have every reason to be happy. The rôle is charming in every respect."

"I know, I know," lamented the novice. "For another it might be well enough, but for me it holds out dreadful prospects. I have a very weak throat you know."

"Is the music too high or too low for you?" asked the older singer.

"No, it lies perfectly in my voice," was the answer. "But, you know, I am very susceptible to colds and I know beforehand what almost a half an hour in that cold water would do to me!"

To this day the young woman has not reported a single cold due to the icy waters of the operatic Rhine.

An individual from Seattle whom I met recently and who informed me that he was one of the pillars of musical strength of his town, told me of an exceptionally gifted piano teacher in Seattle who was destined to become one of the pedagogical lights of America in the near future. "There is only one trouble with her," he remarked with a sigh. "She is unable to play anything *adagio* and consequently always plays it *rondo*."

MEPHISTO.

Dippel in Munich

PARIS, Aug. 24.—General Manager Andreas Dippel, of the Chicago Grand Opera Company, left Paris on Wednesday for Munich.

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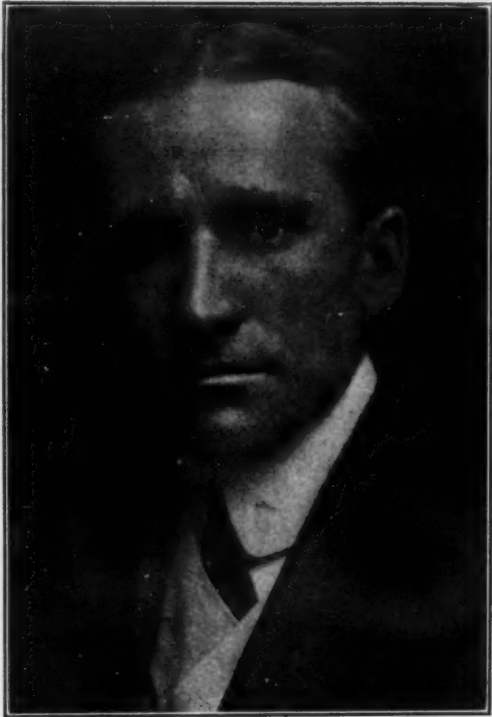
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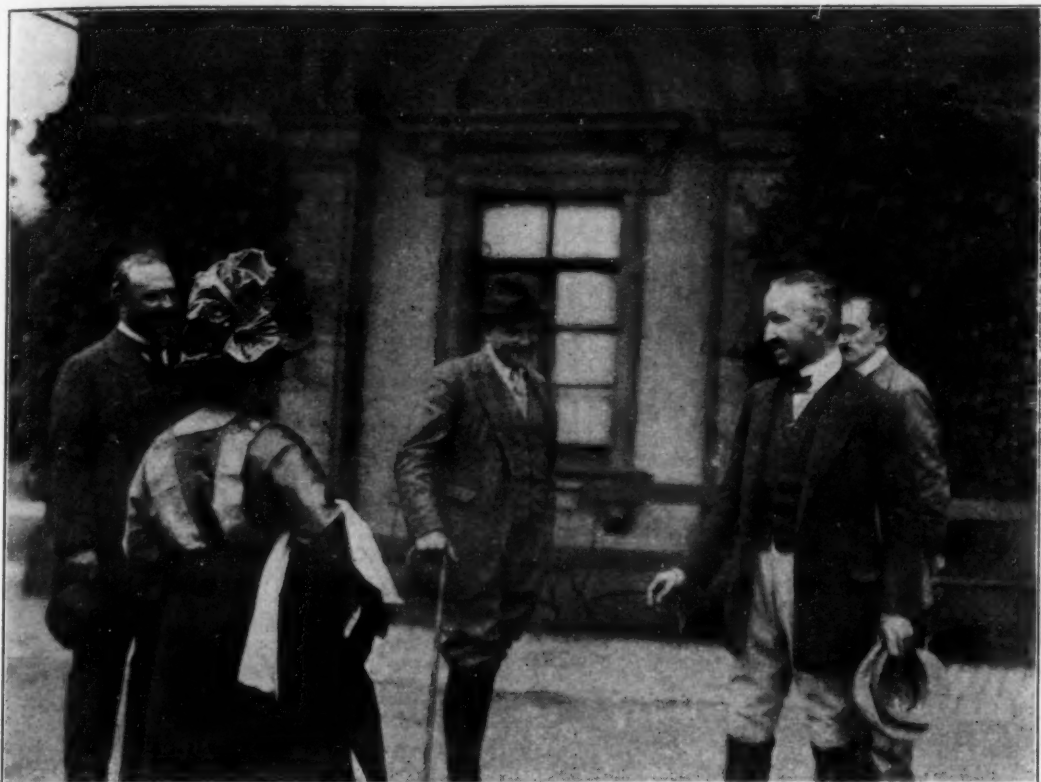
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## SIEGFRIED WAGNER BEFORE THE "FESTSPIELHAUS"



Heinrich Hensel and Siegfried Wagner

AMONG the many distinguished personalities at this year's Bayreuth festival, Siegfried Wagner, son of the great composer, was probably the most talked-of. Now that Frau Cosima Wagner, his mother, has withdrawn from the direction of the

*festspiele*, Siegfried has undertaken the burden of the work. In the snapshot reproduced above he will be seen on the right while Heinrich Hensel, the German tenor of the Metropolitan Opera House stands in the center, holding a cane.

## AN IMMENSE NEW HALL FOR LOS ANGELES MUSIC

Auditorium Seating 10,000 to Be Erected and Devoted to Popular-Priced Concerts and Other Art Purposes

LOS ANGELES, Aug. 18.—Los Angeles, unfortunately, is not noted for the munificence of its private citizens toward art enterprises. Consequently, the action of one of its business firms in a matter of great public interest, recently, is worthy of especial note. In the center of the city, three blocks from the main business street, is the five-acre site of the State Normal School, on a low hill, adjacent to the principal car lines. The State authorized the sale of this property for \$500,000, but for years the city did not have the money to buy it.

The banks tried to get together and finance the deal for the city, but failed. Then came the Los Angeles Investment Company, with its paid-in capital and surplus of more than ten million dollars, and offered to buy the property at the price stated and turn it over to the city in two or three years without profit. This was authorized by the city council, but when it came to the auction the trustees refused to accept any bid under \$600,000.

This still further aroused public clamor, as E. T. Earl, the main opponent to selling to the city at the price ordered by the State, poses as a public benefactor. The pressure on the council was so great that it has raised its figure to that of the trustees and the Investment Company will make that bid, acting as banker for the city. The company was formed sixteen or seventeen years ago by a number of local musicians, who are still at its head.

And this is the notable feature that a company founded by musicians—the sort of people who are supposed to have no

business acumen—and which numbers among its stockholders hundreds of musicians all over the country, should achieve such a strong financial standing and should be called in to aid the city, which stands (in July) third in its building progress in the country, in financing a \$500,000 deal.

On this site will be erected by the city a huge convention hall which will seat from 8,000 to 10,000. This has been sadly needed by the city for its large musical events. Then it is planned to have a series of concerts at popular prices, possibly ten to twenty-five cents. This site also may be used for the erection of a municipal art building and for the central city library, for which a building is sadly needed. But these things must come slowly, as the city is putting forty million dollars into its water and harbor projects.

Of course the hall will be capable of subdivision, so it can be reduced to a capacity of two or three thousand. And smaller halls, committee rooms, practice and rehearsal rooms will be part of the plan, which will be constructed on appropriate lines, ornamentally, an acropolis set on a hill. This site is one block from the present handsome auditorium managed by L. E. Behymer, who brings to it great artists in profusion. Doubtless Mr. Behymer will be the man selected to manage the new convention hall.

W. F. G.

## TEBBS GOES TO PITTSBURGH

Dayton Teacher Will Aid in Promoting Public School Music There

DAYTON, O., Aug. 24.—Arthur Leroy Tebbs, widely known as a singer and teacher, director of music in the high schools, and choirmaster of Christ Episcopal Church, has accepted the position of assistant to William Earhardt, formerly of Richmond, who goes to Pittsburgh to take charge of the music in the public schools of that city. Mr. Tebbs holds a high position in the music and educational circles of this city and his acceptance of the place in

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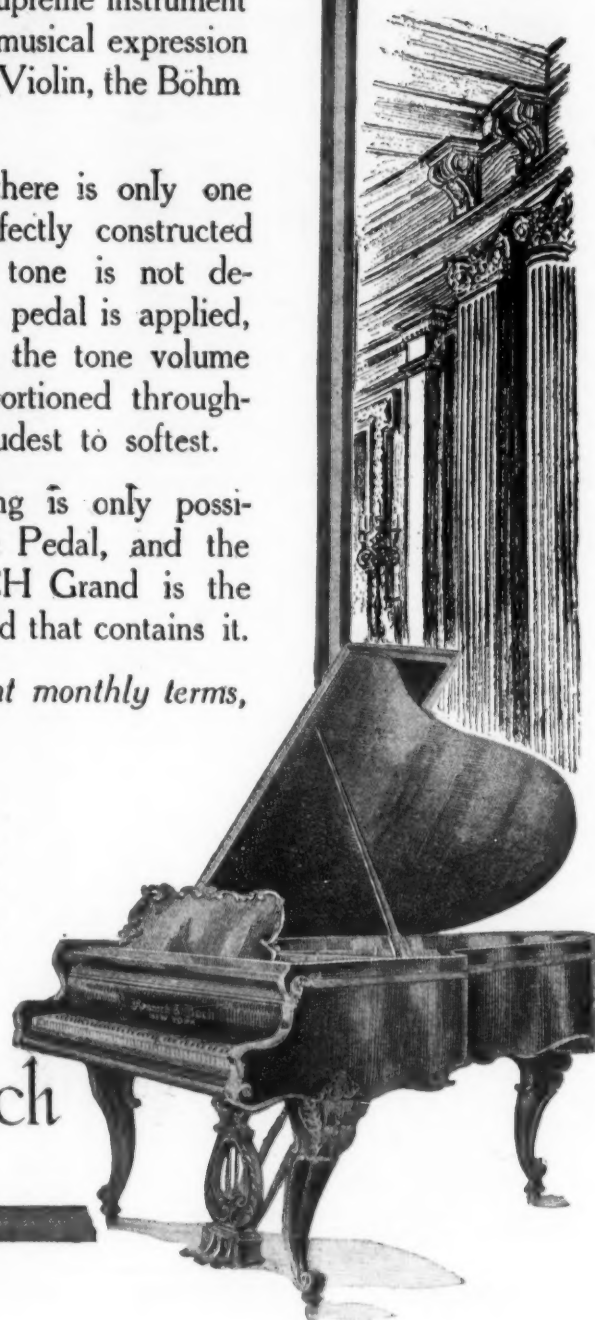
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## ABORNS FOR NEW ORLEANS?

Negotiating with Woerlein for Season of Twelve Weeks

Milton and Sargent Aborn are negotiating with Philip Woerlein, president of the New Orleans Opera Association, for the coming season at the famous old French Opera House in New Orleans. Arrangements are under way, it is announced, for a season of twelve weeks, for which nearly \$100,000 has been subscribed. The Aborns have found their greatest success in presenting grand opera in English, and for this reason they contemplate giving operas in New Orleans, not only in French, but also in English and Italian. They have the French and Italian artists already available, but practically all their English singing forces are engaged for the five Aborn companies to go on tour this season.

The Messrs. Aborn are now endeavoring to secure a cast to sing in the vernacular, and upon their success in this particular depends the consummation of their deal for the French Opera House in New Orleans.

Hugo Kaun has completed a new choral work of large dimensions entitled "Mother Earth."

Pittsburgh comes as a great surprise to his friends and as a matter of keen regret on the part of those most interested in music in Dayton. His object in going is to make a special study of the department of school music under Mr. Earhardt, who is looked upon in this country as an authority and whose work in Richmond has made him widely known.

Mr. Tebbs has not resigned his position here with the schools, but has obtained a year's leave of absence. He has a very large class of pupils here and it is probable that Mrs. Elizabeth Wilson, of Columbus, who was associated with him, will take charge of his studies. Kyle Dunkel, the young organist of Christ Church, will in all probability be made choirmaster to succeed Mr. Tebbs. Mr. Tebbs was for one season director of the Philharmonic Society and during the last year built up a chorus of high school pupils which gave a very creditable performance of Cowan's "The Rose Maiden." He will leave for Pittsburgh September 1.

SCHERZO.

Young Erich Korngold's latest work, an "Overture to a Dream" for full orchestra, will be played next season, it is said, by more than a hundred orchestras.

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## SIX ORCHESTRAS IN DETROIT'S SEASON

### Four Eastern and Two Middle Western Organizations Engaged for Seven Concerts

DETROIT, Aug. 26.—No such brilliant scheme of concerts has ever been announced in Detroit as the seven great concerts of the Orchestral Association for the coming season, in which four of the greatest Eastern orchestras and two from the Middle West will be heard. The directors added a seventh concert to the series in order to meet the growing taste for orchestral music. Last year two symphony orchestras appeared here independently of the Association, and were amply supported by its patrons, causing the directors to believe that the demand for more concerts in Detroit was genuine.

The first concert, on Wednesday, November 13, will be given by the Theodore Thomas Orchestra of Chicago. Detroit is particularly fortunate in that Mr. Stock has chosen to present the D Minor Symphony of Brahms in this program, for his interpretation of this symphony has possibly won him more praise than any other one thing.

For the second concert, the Philadelphia Symphony Orchestra has been engaged. As this is its first visit to Detroit and as it will have Leopold Stokowski, who has made so many friends in this city, as conductor, this concert will be of intense interest, added to which will be the delight of hearing Florence Hinkle, who will be the soloist.

A Wagnerian program will be given by the New York Symphony Orchestra on January 18. Although a Wagnerian program has been given almost every season by the Association, no vocal selections have been included, but since next year is the centenary of the birth of Wagner the Association has selected Ellison Van Hoose, the tenor, to sing at this time.

The Boston Symphony will give the fourth concert, on February 1. The program has not yet been announced but with Dr. Karl Muck conducting we may rest assured of its high quality.

The coming of the Minneapolis Symphony Orchestra and Mlle. Yvonne de Tre-



N. J. Corey, Secretary and Manager of the Detroit Orchestral Association, Which Has Just Announced Its Program for Next Season. Mr. Corey Is Shown at the Top of Long's Peak, Colorado (Altitude, 14,255 Feet), Having Accomplished What Is Said to Be the Most Difficult Climb in Colorado. Picture Taken July 22 Last

ville, of the Imperial Opera Houses of Vienna and St. Petersburg, on February 25, insures a delightful evening to all of the Association's patrons. This orchestra is new here, but such praise has been given

its work that its coming will attract more than ordinary attention.

In March the Theodore Thomas Orchestra, with Yolanda Mero, the distinguished Hungarian pianist, as soloist, will give a Russian program with Rachmaninoff's Symphony in E Minor as one of the numbers.

To close the season we are fortunate in having the New York Philharmonic Orchestra and with it as soloist, Leo Schultz, the famous violoncellist.

The secretary and manager of the Detroit Orchestral Association is Newton J. Corey, and it is to his labors that Detroit owes so many of its musical pleasures. The accompanying picture of Mr. Corey was taken July 22 last, at the summit of Long's Peak, in Colorado. The peak was inaccessible this Summer until the middle of July, because of the unusual amount of snow and ice, and Mr. Corey made the ascent with guide the first week the trail was open. The climb is considered the most difficult in Colorado. E. C. B.

### Florence Mulford in Vacation Musicales

Mr. and Mrs. Chester R. Hoag, of Newark, N. J., entertained a large number of friends Friday evening, August 16, at their Summer home, Maple Grove Farm, Thousand Islands, N. Y. The affair was a most successful musicale given by the popular contralto, Florence Mulford. Mrs. Robert E. Walsh was at the piano. Mrs. Hoag was assisted in receiving by Mrs. H. F. Osborn, Caroline Davie, of Easton, Pa., and Mrs. Walsh. Miss Mulford gave the following program in her own inimitable style.

"Page Aria," from "Romeo and Juliet," Gounod; "Traum durch die Dämmerung," Strauss; "Wohin," Lassen; Selection, from "Thais," Massenet; "Page Aria," "Nobil Signor," from "Les Huguenots," Meyerbeer; "Parla," Arditi; "Idyl," "Thy Beaming Eyes" and "The Blue Bell," MacDowell; "Lenz," Hildach; "In the Time of Roses," Reichardt; "Bolero," Arditi.

### A Chinese Opinion of "The Ring"

Probably the funniest opinion ever expressed on Wagner's "Ring of the Nibelung" was that of the Chinese Ambassador in Berlin. He had been persuaded to go to Bayreuth, in 1876, as Malwida von Meysenbug relates, in the expectation of seeing and hearing something very remarkable. When asked on his return how he had liked it, he replied with a look of pity: "It was quite pretty, but the music surely is for women and children rather than for men."—New York Evening Post.

## CLÉMENT IN SWITZERLAND

### Tenor's Vacation Interrupted by Opera Engagements in France

Edmond Clément, the famous French tenor, is passing his vacation in Switzerland, interrupted every now and then by engagements in France. At the beginning of August he sang in "Carmen" at Bayonne and scored an impressive success. Immediately after this he sang four times in Deauville in performances of "Manon," "Carmen" and "Werther."

In his spare time M. Clément is working hard preparing his program for his coming concert tour in the United States and also studying a number of rôles which he will sing for the first time in opera in this country.

M. Clément's representative, Howard Potter, reports numerous engagements next season for the great tenor who has become such a favorite with the American opera-going public and with American society.

### Heinrich Meyn's Vacation Appearances

Heinrich Meyn, the baritone, has been singing with success in Tannersville, N. Y., where he is spending his vacation. He appeared at a cabaret show given by the On-teora Club, singing Marimer's "Bonsoir, Madame la Lune," Clayton Johns's "Les Deux Amours" and several other French songs. Mr. Meyn appeared in a "La Bohème" costume. On August 24 he appeared at a second recital given for the benefit of the club, singing several of his own songs, Martini's "Plaisir d'Amour," Secchi's "Lungi dal Caro Bene" and Maude Valerie White's "King Charles." On August 20 he was vocal soloist at an organ recital given in the On-teora Church. He sang impressively an aria from Bruch's "Moses," Huhn's "Invictus" and songs by La Forge, Reichardt and Buzzi Peccia. Mr. Meyn will appear at one of the Tuesday afternoon concerts of the MacDowell Club in November and on November 26, in Aeolian Hall, will give a joint recital with Mme. De Vere Sapio.

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## ECHOES OF MUSIC ABROAD

**London Philharmonic Society's Gold Medal Awaits Harold Bauer—  
Heinrich Knoté Advocates Vegetarian Conservatories for  
Aspirants to Lyric Laurels—New Season of London "Proms"  
Opens to Continue Educational Work—Strauss at Rival Opera  
House in Italian City—An Industrious Berlin Choral Society**

A NEW and signal honor is in store for Harold Bauer. When he appears in London as soloist at the concert of the London Philharmonic Society on November 21 he is to be presented with the society's gold medal. This distinction has been preserved as such by the rigid care observed by the veteran association in choosing the recipients. The only other living pianists who have received it as yet are Emil Sauer and Ignace Paderewski. The only living 'cellist who has been so honored is the eminent Spanish artist Pablo Casals, who will be associated with Bauer and Jacques Thibaud, the French violinist, during the early Fall season in a tour of England and Scotland. Casals was presented with the medal last March.

UNIQUE among London's many concert series is Henry Wood's annual season of promenade concerts at Queen's Hall, popularly known as the "Proms." These concerts, says the *Daily Telegraph*, are "among the few, the very few, at which you will witness anything like real musical enthusiasm on the part of the paying public. They appeal, indubitably, to the musical masses, and for this very reason have an enormous educational importance, and they have done more to foster a taste for the best orchestral music than any other concerts in the whole history of music in the metropolis."

For these sixty concerts which cradle audiences for the higher-priced orchestra concerts of the regular season, the subscription prices work out at about eight cents a night for the "promenaders," or standees, twenty-five cents for seat-holders in the balcony, and thirty-seven cents for those in the grand circle, where the seats are numbered and reserved. Moreover, subscription tickets are transferable all through the season. Hence, it is not difficult, in view of the attractive programs offered, to understand the magnetic appeal the "Proms" make to the London public, while it is quite impossible to estimate their far-reaching influence upon the general taste for music.

This time the series opened on Saturday, the 17th of last month, scarcely more than two weeks after the closing of Covent Garden, so closely are the music seasons in London being drawn together. A concert is given every evening in the week other than Sunday. Monday is always set apart as a Wagner night; otherwise, no particular plan is followed in arranging the programs. Tacked on to the first program of Wagner excerpts last week, by way of exception, were Berlioz's "Le Carnaval Romain" Overture and Sinigaglia's Overture, "Le Baruffe Chiozzote." On Tuesday evening Sinigaglia's "Piedmont" Suite was given for the first time in England, while the Wednesday novelty was a Concerto for pianoforte, violin, 'cello and orchestra by the Teutonized Russian composer Paul Juon, in which May Mukle played the solo cello part.

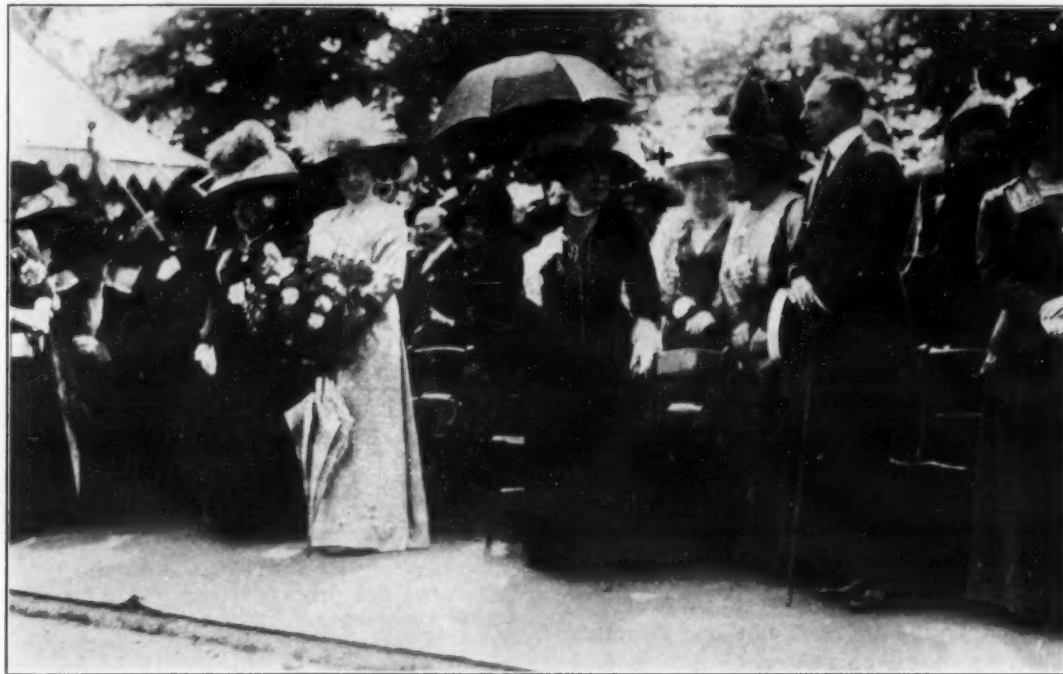
At practically every concert two singers vary the program and usually there is an instrumentalist as well. John Powell, the Virginian, is on the list of pianists engaged.

JOY is unconfined in Berlin's music world over the announcement that Richard Strauss has promised to spend the entire coming season in the Fatherland's capital. At the Royal Opera, in addition to conducting the subscription symphony concerts given by the orchestra, he will preside more frequently than heretofore over the performances of opera and thus help to compensate in some measure for the departure of Dr. Karl Muck.

THE activities of the Berlin Sing-Akademie are beginning to resemble a symphony orchestra's schedule. This, the oldest of Berlin's choral societies, will give

eight concerts during the coming season, under its conductor, Georg Schumann, whose compositions are known in this country. From October till April there will be given one every month, with the exception of January, and the gap made then will be atoned for by an additional concert in March, already well provided for with a repetition of the month's regular concert.

This year modern composers will be taken care of as well as the older masters,



Kitty Cheatham as a Guest of Royalty

This picture of "a royal house party," at which Kitty Cheatham, the American *débutante*, was a guest and sang, was taken at a bazaar in the grounds of Osborne, Princess Henry of Battenberg's residence, on the Isle of Wight. The picture represents from left to right, Princess Henry of Battenberg, Queen Victoria of Spain, the Princess Christian, Kitty Cheatham, the Princess Louise and King Alfonso of Spain. The Queen of Spain brought her little three-year-old daughter to hear Miss Cheatham's nursery rhymes. Miss Cheatham sang also for 450 naval cadets at the Royal Naval College at Osborne, and in London for Mme. Grouitch, wife of the Serbian Chargé d'Affaires, at a reception at the Legation, which was attended by Prince Paul Karageorjevitch and members of the diplomatic corps.

who have ever supplied the chief impetus to this society. February's concert will be given over entirely to shorter choral works by the moderns. These will include Hugo Kaun's setting of Psalm 126, Walter Braunfels's lyric version of the sixth chapter of the Revelations of St. John, E. E. Taubert's "Hymn to Love," Richard Strauss's "The Wanderer's Storm-Song" and Anton Bruckner's "Psalm 150."

At the first concert, in October, Handel's "Deborah" will be added to the society's repertoire; the November concert will have Bach cantatas and the Brahms "Requiem"; on December 21 Bach's Christmas Oratorio is to be sung; on March 17 Bach's "Passion According to St. Matthew" will be given in the Garrison Church and this will be repeated four days later in the Sing-Akademie's building, on the evening following a performance of the "St. John Passion" music. For the last concert, in April, Mendelssohn's "St. Paul" has been chosen.

VEGETARIAN conservatories of music are next in order, it seems, for the special benefit of young singers qualifying for the modern lyric drama repertoire. Heinrich Knoté, a Munich tenor who needs no explanatory phrase by way of identification, is the originator of the scheme.

Knoté has remarked that in foot races the contestants who are nourished on vegetables only are the ones that carry off the first prizes. Hence he argues that inasmuch as modern works require of singers great powers of endurance and a great expenditure of nervous energy—for which reason they resort to stimulants, which are especially pernicious for the tenor organ—vegetarianism should be particularly valuable to them as a generator of energy. He

himself is projecting the first vegetarian conservatory, according to *L'Eventail*.

In due order we may expect to witness the evolution of the cauliflower tenor and the prima donna brought up on beans.

RUMOR has it in London that the directors of Covent Garden are planning both an Autumn and a Winter season of opera, with German opera as a special feature of the first and possibly of both. If negotiations now pending go into effect the Nijinsky-Karsavina Russian ballet will be brought back to London for the Winter season, rather than for the regular Summer "grand" season. Though the Russians invariably danced to full houses, with parquet seats at \$7.50 during the season now closed, musical highbrows were unsparringly outspoken in condemnation of the policy that permitted the ballet to dominate the repertoire.

It is thought, too, that a special feature of either the Fall or Winter season projected will be the first production in England of Strauss's "The Rose Cavalier," Thomas Beecham, to whom London owes

first faulty version," completely remodeled, in the hope that he would have it performed. In the letter she speaks of the "noble music of the immortal Franz Schubert." No notice appears to have been taken of her letter.

The authoress has stated that her drama was accepted by a few theaters outside of Vienna, and paid for, but never, to her knowledge, performed. "What," asks the writer quoted, "has become of the score which von Chezy received from Schubert?" And what, adds the *Monthly Musical Record*, has become of the original score?

Early this Summer the Schubert Museum, Vienna's tribute to the memory of her great son, was formally opened. The little house at Nussdorfer Strasse 54, where the composer was born, had been awakened to new life, to receive an extensive collection of letters, pictures, manuscripts and other things relating to him, while in the court had been placed a picturesque little fountain depicting his song, "Die Forelle."

FOR those whose heads have been set shaking sceptically by the resourceful Oscar Hammerstein's vast project to give the lesser cities in this country opera more or less their own, there is suggestive food for contemplation in the operatic status of Genoa, a city of 225,000 inhabitants. This city, which does not rank among Italy's three or four leading centers of music, is going to have two concurrent seasons of opera next Winter the repertoires of which will not clash in any instance and at the same time will be strikingly up to date in both cases.

Strauss, strange to say, will be represented at both theaters. The Carlo Felice will feature his "Elektra," while the Politeama, for its part, will make the first local production of "Salomé." The Carlo Felice, as already announced, will give as novelties, in addition to "Elektra," Humperdinck's "Königskinder" and Wolf-Ferrari's "Jewels of the Madonna." At the Politeama "Salomé's" repertoire companions will be Puccini's "Girl of the Golden West," Franco Legni's "The Gypsy," Zandonai's "Conchita," Trovati's "The Nereids," Boito's "Mefistofele" and a work by Paul Allen entitled "The Filter."

Surely a progressive program for a progressive opera public of 225,000!

GERMANS, generally speaking, either refuse French music altogether or else they take it in great gulps. Witness the dose Schwerin, in Mecklenburg, is preparing for itself and a host of expected visitors for the middle of October. Four successive days are to be given over to the music of French composers, more especially the moderns.

At two orchestral concerts and two chamber music matinees the program works will represent César Franck, Claude Debussy, Paul Dukas, Camille Saint-Saëns, Théodore Dubois, Edouard Lalo, Vincent d'Indy, Gabriel Fauré, Albéric Magnard, and others. Two of the evenings will be devoted to opera—Henri Février's "Monna Vanna," unknown as yet in Germany, and Massenet's "Manon." This French festival, like the recent Swedish festival in Dortmund, has been arranged at Henri Marteau's instigation.

BONAVIA HUNT, known to music students everywhere as the author of a concise history of music, has written a special chant for baptismal services in churches, to be known as the "Baby's Wail Chant"! The composition is constructed on intervals of sevenths (major), sixths and seconds, in imitation of an infant's wail, which the reverend gentleman, in the course of a long ecclesiastical career—his excursions into musical history and composition have been in the nature of an avocation—has had plentiful opportunity to study in all different keys.

MUSICAL "monsters" of earlier times are recalled by the Vienna *Konzertschau* by way of offsetting the impression that the score dimensions of a Mahler or Strauss are absolutely unprecedented. Among Roman composers, for instance, there were several who reveled in extreme experiments. One Valentini, who died about the middle of the 17th century, left

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

a great number of canons for six, ten, and even twenty voices; in fact, he wrote one for 96 voices. A contemporary of his named Pitoni, who was never happy unless he had at least a dozen voices in canonical relation, left masses and settings of the Psalms for from one to three dozen voices.

In the municipal museum at Salzburg there is the enormous manuscript of O. Benevoli's Mass and Hymn with which the Salzburg Cathedral was dedicated in 1628. One page of the score contains, on 53 staves, 16 singing voices and 34 instrumental voices in canonical treatment, also the notes for two years and the, at that time, never failing basso continuo.

More recently, till into the second half of the last century, there lived in Rome Pietro Raimondi, whose fugues for sixteen, twenty-four and sixty-four voices were as nothing compared with his last "stunt." The Sicilian poet Joseph Sapio wrote for him the text for an oratorio, "Joseph," which was arranged in three sections, bearing the titles "Potiphar," "Joseph" and "Jacob." For four years, from 1844 to 1848, Raimondi worked at it and finally it was brought out at the Teatro Argentina. The public was delighted. The next day it was repeated—with a difference. The stage was divided into three parts. On each section were stationed a chorus and an orchestra. All three ensembles started in together and gave—a

simultaneous performance of all three oratorios!

The public, says the historian, was so excited over this formidable achievement that it broke loose in wild cheering, till the auditorium became the scene of unprecedented enthusiasm. The composer meanwhile was carried out in a swoon.

IN the new "Bach Year-Book" published by Dr. Vernon Wolffheim, of Berlin, interesting details, notes *The Athenaeum*, are given of an unpublished Bach cantata, "My Heart Swims in Blood," for soprano solo, oboe, two violins, viola and continuo. Reference was made to it in the year 1790 in the *Verzeichnis* of the library of Carl Philipp Emanuel Bach, and even earlier in Bernhard Christoph Breitkopf and Söhne's catalogue of musical works issued in 1770. The cantata, written in 1714, will shortly be published. Hitherto only three Bach cantatas for solo soprano have been known.

LIKE the Hohenzollerns, the Imperial family of Japan has produced some composers, according to the *Musical News*. At the reception given by the late Mikado in 1894 to celebrate his silver wedding, a dance was played which, according to the program, was "composed 1,300 years ago by the Emperor Yomer. It represents the joyous flight of a bird of paradise in the Golden Age." Another dance was "composed 987 years ago by Prince Atsumi." J. L. H.

## Growth of American Songs Retarded by Our National Lack of Appreciation for Poetry

"WITH all their love of fine arts most Americans do not appreciate poetry, and there is not one American in fifty to-day who can recite half a dozen stanzas from our national poets."

This assertion comes from George Hamlin, the noted lieder singer and tenor of the Philadelphia-Chicago Opera Company.

"The average American is material-minded, and it is seldom that any but the deepest sentiment and most highly colored romance appeals to him. Dwelling in a young country where the traditions have not sunk firmly into the hearts of the great cosmopolitan, money-getting population, he has little time to cherish sentiment of the lighter vein. He pays extravagant sums for fine paintings and contributes willingly to the support of grand opera, but poetry he regards in the light of a Sam Lloyd puzzle.

"Exceptions, of course, exist among our men of letters, our teachers, journalists and artists, but the average layman has no time nor appreciation for verse, unless it is of the catchy type with a boldly up-to-date touch.

"In Germany about forty out of fifty men can recite pages of Schiller, Goethe and Heine. Poetry is linked with the dearest traditions of the race; it has become an inseparable part of the German temperament. Let the New York broker ask the Teuton who shaves him to express an opinion as to the comparative worth of Osterwald and Lenau as lyricists and he will be treated to such a vehement dissertation that he will fear for the safety of his throat.

"Because of this inequality in temperament between the American and German, the songs of the former are composed under a handicap that is not generally appreciated by our devotees of art. When the German writer is seized with some melodic inspiration he turns at once to a volume of some favorite poet. He knows immediately where to find the thought which his melody expresses. With an ingenuity inborn he welds together the rhyme and the tune. The result is artistic; there is a unity of utterance that makes it appear that the inspiration had been measured equally to the writers of the lyric and of the music. To the singer the composition seems beautifully coherent, with every shade of meaning embodied in the verse present, also in the harmonic structure of the music. In other words, the song is thoroughly singable.

"With no disparagement of the American

composer whose contributions to the musical world are yearly attracting more favorable comment, it cannot be said that he writes with a facility equal to that of his German competitor. In a land where music is yet in its childhood, he works harder, with less knowledge of musical history, form and technic, but still with an imagination fresh, vigorous and untarnished and fully aware of his glorious opportunity of some day giving to music a note more subtle and enchanting than has ever been sounded.

"Not until America encourages the poet will she become rich in song. When the inspiration of Whittier, Longfellow, Bryant and Lowell shall have been truly felt by our average layman, and a worthy premium placed upon the modern poem, this country will reap a harvest of melody greater than any which the world has yet heard.

## CALVÉ COMING FOR TOUR

Will Give Tabloid Version of "Carmen"  
as Part of Her Programs

Mme. Emma Calvé, the greatest *Carmen* of them all, has been engaged for an American tour by Burton Collier, the Western impresario. Beginning in the East about October 15, Calvé will sing in most of the principal cities from Boston to Vancouver, sailing from the latter port about January 15, 1913, for Australia. About thirty-five performances will be given in America, which will be followed by a tour of Australia, South Africa, India and the Orient.

The program will be made up of a concert first part, followed by Calvé's own condensed version of "Carmen" in two scenes. "Carmen" will be given with complete scenic effects and costumes, especially designed and executed for this tour. A condensed version of "Cavalleria Rusticana," also with scenery and costuming, will be given in cities where two performances are booked.

Calvé will be assisted by her husband, Galileo Gasparri, a tenor of considerable note in his native Italy. No orchestra will be carried, but a solo pianist and accompanist of high repute will be engaged.

Coleridge-Taylor's Concerto for violin, written for Maud Powell, will have its first hearing in England at one of the Queen's Hall Promenade Concerts in London, in October.

Four letters of Gluck were recently sold by auction in Berlin for \$2,275.

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## WITH MME. LONGARI AND SIGNOR TANARA IN ITALY



Snapshot I—From left to right: Mme. Longari (wife of Maestro Tanara); Miss Migliaccio, pianist; Adriano Ariani, pianist. Nos. II and III: Mme. Longari teaching her orangoutang, "Johnson I," rollerskating and bicycle riding. No. IV: Maestro Tanara in the garden of his estate near the Lake of Como.

FERNANDO TANARA, the conductor and coach of the Metropolitan Opera House, is passing his vacation at his country estate near the Lake of Como and at Lido near Venice, with his wife, Mme. Longari, and a number of American pupils who have decided to remain with him during the summer.

Among the pupils who are with him at present, are Hermann Jadlowker, the Berlin tenor, formerly of the Metropolitan; Frances Rose, the American soprano; Florence McMillen, Miss Janiskowsky, and many others who are desirous of studying the Italian bel canto and the interpretation of Italian opera.

It will interest American opera students to know that Mr. Tanara has decided to open a studio in New York about the middle of October and that he will probably abandon his connections with the Metropolitan to devote his entire time to coaching. It is not generally known that Mr.

Tanara during his long career with the largest opera houses, has been the instructor of such prominent artists as Caruso, Bonci, Zenatello, Slezak, Jadlowker, Martin, Bassi, Geraldine Farrar, Emmy Destin, Galski, Alma Gluck, Frances Alda, Louise Homer, Marie Rappold, William Hinshaw, Sammarco, Putnam Griswold, Titta Ruffo, Amato and others.

Mme. Longari, the wife of Maestro Tanara, who scored a noteworthy success last Fall on her tour through the Western States with Amato, is preparing her concert programs for her coming season in America. Mme. Longari is shown in the above pictures with her new pet, an orangoutang of more than the average intelligence, who is being taught by her to ride on a bicycle and to promenade gracefully on roller skates.

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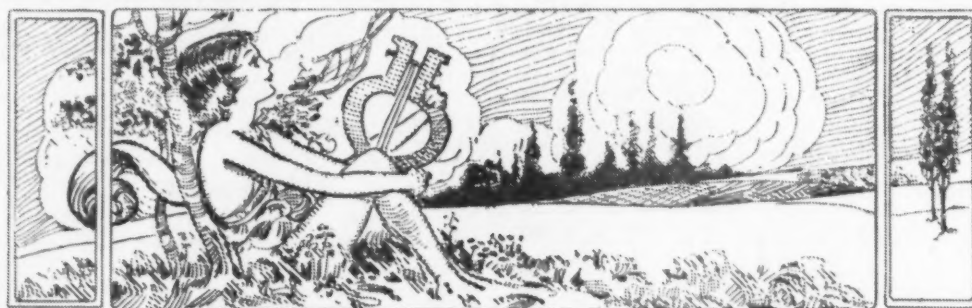
MELBOURNE, AUSTRALIA, July 20.—A series of five concerts by the de Cisneros Concert Company took place on July 13, 15, 17, 18 and 20 in the town hall and to packed houses. The programs of the five concerts offered a great deal of variety and served to bring out the versatility of the artists. Operatic numbers occupied a goodly part of the program, arias of Meyerbeer, Mascagni, Saint-Saëns, Wagner, Verdi and Massenet being presented.

Nothing could exceed the enthusiasm inspired by the noble singing of Mme. de Cisneros and numerous encores were demanded after each group of opera arias, and after each bracket of songs. Among the latter were songs by Wolf, Schumann, Strauss, Chadwick, G. Whitney Coombs, Mary Turner Salter, Oley Speaks, Costa, Tirindelli, Broggi, Massenet, Bartlet, Spross and Mousorgsky.

Paul Dufault again won golden opinions as one of the finest tenors who has been heard in this city for a long time. In the course of the five concerts he gave groups of French songs by Debussy, Barbirolli, Pfeiffer, Vieu, Massenet and Chaminade and also many of the best songs by the most widely known American composers, among whom were Sidney Homer, Charles Gilbert Spross, Harriet Ware, Marshall Kernochan, Bruno Huhn, Clark, Wilson Smith and Dix. James Liebling, the cellist, and Harold Whittle, the accompanist, shared the success of Mme. de Cisneros and Mr. Dufault.

Former Crown Princess and Ex-Husband to Collaborate on Musical Farce

ROME, Aug. 23.—Although the former Crown Princess Louise of Saxony and the pianist, Enrico Toselli, have separated legally as man and wife they have joined forces again so far as to collaborate on a musical farce. The Princess will write the libretto and Toselli the music. Sonzogno, the Milan music publisher, will edit the farce and it will be produced at the approaching carnival in Italy and Germany.



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Toselli and his former wife will meet at the Riviera and live together for a short time in order to finish the work.

### Collections of Finnish Folksongs

Under the title of "Lauslusävelmä" (Worldly Songmelodies), Dr. Ilmari Krohn of the University of Helsingfors has issued twelve volumes of Finnish folksongs. Other volumes will follow, the total number of melodies to be published being about 4,000. Another collection of Finnish folk-music has been issued by Dr. Armas Launis of Helsingfors, under the name of "Runosävelmä" (Rune Melodies). The collection includes 940 numbers, many of which were recorded with the aid of the phonograph.

### Dagmar Rubner at Bar Harbor

Dagmar de C. Rubner, the young pianist, appeared on August 24 at the Fine Art Temple in Bar Harbor, Me., the other artists being George Harris, Jr., tenor, and Alwin Schroeder, cellist. Miss Rubner was heard in two groups, first the Prelude G Minor of Rachmaninoff, Debussy's "Clair de Lune," the Strauss-Schuetz "Fledermaus" and then the Pabst Paraphrase de Concert on Tchaikowsky's "Eugene Onegin."

### Liszt Recital in Jamestown

JAMESTOWN, N. Y., Aug. 16.—A piano and song recital, the eighth in the Liszt centenary series under the auspices of the Jamestown Conservatory of Music, was given last night by Mary Augusta Bond, pianist, and Mrs. Wilhelmina Lincoln, soprano, assisted by Samuel Thorstenberg, director of the school and Anna Knowlton, pianists. The performances earned the congratulations of the audience by their admirable showing. The program was composed entirely of Liszt numbers.

Arnold Schönberg, the ultra-modern Austrian composer, is also a painter.

### VINIE DALY WITH ABORNS

Will Sing in "Chimes of Normandy" with New Opera Comique Company

Vinie Daly, the American girl who graduated from musical comedy to grand opera after three years of study in Paris, and who attracted much favorable attention in Oscar Hammerstein's London Opera House revival of "The Chimes of Normandy" last Spring, has just been engaged by Milton and Sargent Aborn for their coming revival of the same opera in this country. Miss Daly returned to this country under contract with Martin Beck, who has released her to the Aborns.

The new organization is to be known as the Aborn Opera Comique Company, and it is to make an annual production of some popular classic of the same category as "The Chimes of Normandy," which will be the initial offering. Other engagements made so far for this organization are William Wolf, basso-buffo, for the rôle of Gaspard, and Edward P. Temple, stage director. The Aborn Opera Comique will open Monday, October 7, at the Brooklyn Academy of Music and will go on a limited tour before opening at a Broadway theater in New York.

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**NEW MUSIC—VOCAL AND INSTRUMENTAL**

**WILLIAM HENRY HUMISTON**, one of the younger Americans who have slowly but surely been forging to the front during the last five years, has published, through the Breitkopf & Härtel press, four songs\* for a solo voice with piano accompaniment—"A Song at Evening," "Song of a Young Girl," "Yo Te Amo" and "Beauty's Daughters."

In the first, "A Song at Evening," Mr. Humiston is seen in the mood of an orchestral writer. This song is composed to a poem by Sara King Wiley and is part of an uncompleted opera, "Alceste," which Mr. Humiston began some years ago. The piano part is a reduction of an orchestral score and the instrumentation is indicated, so as to give the pianist a better idea of what tone-color is wanted. The prelude to the song with its fifths in the treble, *pianissimo*, is delicate, while the manipulation of material leading to where the voice enters is artistic in the extreme. The accompaniment is interesting, being built of descending triplets in the right hand against rising eighth notes in the left, giving that peculiar rhythm which is commonly known as "two against three." The melody is astonishingly simple and has a general contour similar to some of the melodies of Liszt. It is direct throughout, though there are harmonic turns that add to the interest and the climax, well prepared, carries the song to its close with fine effect.

No song that has come to the present reviewer's notice has quite the same atmosphere as has Mr. Humiston's "Song of a Young Girl." It is compelling in its charm and fairly breathes forth *naïveté*, all managed with complete simplicity. The refrain of "How Can I Tell, My Heart, How Can I Tell?" is winsome and has a note of tender beauty that the composer has well translated in his setting. In the hands of a singer like Alma Gluck, to whom it seems better suited than any singer on the platform at the present day, it would win warm approval wherever and whenever sung. The poem is again by Sara King Wiley.

Rosalie M. Jonas, a New York littérateur, has furnished the composer with the poem for his "Yo Te Amo." It is a love song, impassioned and free in style. At the very outset, over a C major chord the composer declaims "Yo Te Amo," the musical setting being the dominant G, then the C above and then the C below. This musical idea is heard throughout the song and is carefully adapted to the meaning as it goes on. The questions and answers between voice and piano are appropriate and show a keen insight into the full meaning of the verses, which are excellent. It is inscribed to Mrs. Henry T. Finck, wife of the critic of the New York *Evening Post*, and herself an able critic and accomplished pianist.

"Beauty's Eyes" is composed to the familiar Byron poem and strikes one as a song that will please many, though less individual in character than the other three. It is purely melodic and for the most part is sustained by a chord accompaniment on the first and fourth beat of six-eighth time.

If there is anything further to be said about these songs of Mr. Humiston, it is that they all show their composer the possessor of a technic in composition that is noteworthy, acquired through study with the greatest of American composers, Edward MacDowell, whom he knew well, and whose memory he cherishes. They give evidence of poetic thought in music and are happily free from any appeal to the gallery that applauds the banal and the sentimental. There may be those who find the composer interested a bit too much in his accompaniment, rather than working out a voice part that will appeal at once to the singer, but study of the songs will convince that they are singable when carefully worked out and are logical in their construction. Mr. Humiston has ideas and the courage of his convictions and is not afraid to put them down in such a way as to make a perfect whole as he conceives it, rather than to subordinate the accompaniment in order that a few musically uncultured singers may pick them up and sing them the sooner.

\*FOUR SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. "A SONG AT EVENING," "SONG OF A YOUNG GIRL," "YO TE AMO," "BEAUTY'S DAUGHTERS." By William Henry Humiston. Published by Breitkopf and Härtel, New York. Price, 50 cents each.

A NEW song that shows creative talent that will doubtless grow with oncoming years is "The Last Word"† by Marion Bauer, a young New York composer. Miss Bauer has found musical expression for a poem by S. William Brady and has for the most part brought out the meaning of the lines in her setting; the song lacks melody, and though her harmonic scheme is far from conventional, it is difficult to point out just where the individual quality of her work lies. It is inscribed to Mme. Schumann-Heink, who has sung Miss Bauer's setting of "The Night Has a Thousand Eyes" on many of her recital-programs.

†"THE LAST WORD." Song for a High Voice. By Marion Bauer. Published by G. Schirmer, New York. Price, 50 cents.

THE John Church Company issues a song, "To the Ideal,"§ for soprano or tenor voice, with piano or orchestral accompaniment, by Ludwig Hess, the eminent German tenor, now in America. It is planned for performance with orchestra and should be effective. A simple song in ballad style is "There's a Dark Little Room in My Heart," by Freida Peycke, a Los Angeles composer. It has melodic directness and a conventionally agreeable harmonic scheme and should find a place in teaching work, where songs of this kind are always welcome. The text is by G. Carl Bronson.

§"TO THE IDEAL." Song for a High Voice with Piano Accompaniment. By Ludwig Hess. Op. 39. Price 75 cents. "THERE'S A DARK LITTLE ROOM IN MY HEART." Song for a High Voice. By Freida Peycke. Price, 50 cents. Published by the John Church Company, Cincinnati, New York, London.

EVER ready with new issues the Ditson press offers many octavo compositions even in the vacation months, when matters musical wane. For men's voices there is a glee by George B. Nevin, "The Joys of Spring," which will arouse a lot of merriment, and a setting of Tennyson's "Crossing the Bar." William G. Hammond is represented by "A Jolly Good Song We'll Sing To-night," written for the Mendelssohn Glee Club of New York and its able conductor, Clarence Dickinson; "A Ballad of Justification," for the Glee Club of Columbia University, and "A Toast," for Arthur D. Woodruff, conductor of the University Glee Club of New York. They are well done and show Mr. Hammond a capable musician who understands the medium for which he is writing. There is also an arrangement by Frank H. Brackett of "Yeoman's Wedding Song," by Prince Poniatowski, and an arrangement by Ross Hilton of the old familiar song, "I Was Seeing Nellie Home."

Under the category of mixed voices one finds a "Medley of American National Airs" arranged by Ross Hilton. Were one inclined to view this arrangement hypercritically one might mention a number of places where the part writing could be materially strengthened, but for the purpose which it is meant to serve it is satisfactory enough. For women's voices there is a "Medley of American National Airs," this one, however, a *capella*, also done by Ross Hilton.

Samuel Richards Gaines has a lovely "Roumanian Love Song," which has color and which incidentally shows splendid musicianship and ideas that are above the conventional. An arrangement of Schubert's "Who Is Sylvia?" is also issued, the work of A. H. Ryder, an American composer, who has put several interesting songs to his credit.

A. W. K.

‡FOR MEN'S VOICES. "THE JOYS OF SPRING." By George B. Nevin. Price, 8 cents. "CROSSING THE BAR." By George B. Nevin. "A JOLLY GOOD SONG WE'LL SING TO-NIGHT." By William G. Hammond. "I WAS SEEING NELLIE HOME." By J. Fletcher. Arr. by Ross Hilton. Price, 10 cents each. "A TOAST." "A BALLAD OF JUSTIFICATION." By William G. Hammond. Price, 12 cents each. "YEOMAN'S WEDDING SONG." By Prince Poniatowski. Arr. by Frank H. Brackett. Price, 16 cents. FOR MIXED VOICES: "MEDLEY OF AMERICAN NATIONAL AIRS." By C. F. Furey. Arr. by Ross Hilton. Price, 16 cents. FOR WOMEN'S VOICES: "MEDLEY OF AMERICAN NATIONAL AIRS." By C. F. Furey. Arr. by Ross Hilton. "ROUMANIAN LOVE SONG." By Samuel Richards Gaines. Price, 16 cents each. "WHO IS SYLVIA?" By Franz Schubert. Arr. by A. H. Ryder. Price, 12 cents. All published by the Oliver Ditson Company, Boston, Mass.

Lillian Grenville, the American soprano, is summering at Ouchy, near Lausanne, Switzerland.

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## CARUSO'S SUIT FOR SLANDER POSTPONED

**Tenor in Tears as Lawyers Re-hearse His Troubles with Former Sweetheart**

MILAN, Aug. 21.—The hearing in the suit of Enrico Caruso against Ada Giachetti, his former sweetheart, begun yesterday, was postponed to-day until the Winter assizes. The suit is for defamation of character and arose out of charges made in 1909 by Signorina Giachetti in a suit against the tenor to the effect that he had tampered with her mail and had seized a letter from Oscar Hammerstein offering her a \$50,000 contract to sing at the Manhattan Opera House. Giachetti accused Caruso of taking this way to avenge himself for the break in their relations.

The charges were investigated by the court and found baseless, a report upon them submitted early in the year containing evidence of bribery and corruption. One witness not only retracted his previous testimony, but admitted that he had prepared false evidence at the instigation of Signorina Giachetti, her chauffeur, and a theatrical agent. The present proceedings in behalf of Caruso then followed.

There are three defendants besides Signorina Giachetti, two of them being the tenor's former chauffeur, Romati, who supplanted Caruso in Giachetti's affections, and fled with her to the Riviera in the tenor's automobile, and Achille Loria, a New York theatrical agent. These two are accused of complicity in the plot to injure the tenor and of bribing a witness, Micalizzi Turco, of Naples, who is accused of perjury.

When the case was called to-day the Criminal Court was crowded with a fashionable audience. The defendant sent word by cable from Buenos Ayres through her attorney that she was unable to be present, as she could not obtain steamer booking until October. Caruso was present, however, in stylish attire that included a startling waistcoat, and drove to court in his automobile, accompanied by the beautiful Signorina Carignani, who is associated with him as prosecutrix.

To-day's session was occupied in a debate as to whether Signorina Giachetti should be tried in default immediately or whether the case should be put over until the Winter assizes. The judge finally decided to take the latter alternative. Caruso wept freely while his three lawyers were describing the suffering he had gone through because of his unhappy love affair and the cruel attempt to injure him that followed. It is expected that the trial of the case at the Winter sessions will occupy a fortnight and Caruso is anxious to tell his whole story at that time.

### Singing for the King

Bessie Abbott, who is singing the rôle of *Maid Marian* in the De Koven Opera Company's production of "Robin Hood," tells an anecdote of Jean de Reszke which illustrates the attitude of artists to royalty. "I was singing *Juliet* to de Reszke's *Romeo* at the Paris Opera House," says

Miss Abbott, "and as he had coached me and in a measure brought me out in grand opera, he was continually giving me advice during the performance. Observing that I played directly to a whiskered gentleman in a stage box who seemed very attentive to the performance, he spoke to me about it, saying:

"My dear child, you must observe no one; you must be impersonal. Ignore that stout person who seems so much interested in you."

"Yes, Jean, but one does not always make one's debut before a king," I said. "That is King Oscar of Sweden, and I wish very much to please him."

### SIXTEEN-YEAR-OLD ITALIAN VIOLINIST BONCI'S PROTÉGÉ



Alessandro Bonci, the Great Italian Tenor, at Carlsbad with Vanda Segre, a Promising Violinist, Who May Come to America Next Season

The accompanying picture shows the famous Italian tenor, Bonci, in Carlsbad in company with Vanda Segre, a young Italian violinist, who is scarcely sixteen and for whom Ysaye has predicted a great future. Signorina Segre has played with success in Rome, London, Berlin, Vienna and Prague, and at the suggestion of Mr. Bonci, who is always eager to encourage genuine talent, she is negotiating with Messrs. Haensel & Jones of New York for a first appearance in America next Winter.

Désiré Pâque has just completed a new symphony in three movements.

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## GREAT EISTEDDFOD FOR PITTSBURGH

**10,000 Welsh Singers to Gather There for International Festival Next July**

PITTSBURGH, Aug. 26.—One of America's greatest musical events next year will be the International Eisteddfod in Pittsburgh the first week in July, at Exposition Music Hall, the largest hall in the Steel City. Ten thousand Welsh singers are coming here from England, Wales, Canada and all parts of the United States. Arrangements for the event are now being made by the Pittsburgh Eisteddfod Association.

Robert H. Davies, its secretary, in speaking of plans to the representative of MUSICAL AMERICA, just before his departure for England last week to invite Lloyd George, chancellor of the exchequer, to preside at the great gathering, said that it would be the most interesting event of the character ever held. The money prizes to be awarded will amount to \$25,000 and American organizations are expected to hold their own in the contests.

There will be competitions in music, literature and art. One of the prominent organizations which has signified its intention of being present is the famous Tabernacle Choir of Salt Lake City. At least two choruses are coming from Wales, one a mixed chorus and the other a women's chorus. With them will in all probability come also the Arch Druid of Wales, who will be one of three adjudicators. Another will come from Canada and the third from the United States.

Chancellor George will meet Mr. Davies and the American deputation now in Wales attending the Welsh Eisteddfod in London on August 28, at which time the invitation to the chancellor will be extended.

The program to be arranged and which will be ready for publication September 15 will consist of part songs, quartets, trios and solos. The Utah choir will enter the chief choral competition. Most of the choral organizations which will compete in

the festival will come from the United States, and these organizations have established treasuries and have begun paying in weekly dues in order to pay the expenses of coming to Pittsburgh. The festival will continue one week. E. C. S.

### CATHOLIC MUSIC ADMIRER

**Choral and Orchestral Programs at National Convention in Louisville**

LOUISVILLE, Aug. 26.—Music formed one of the great features of the national convention of American Catholic Federated Societies in Louisville on August 18, 19, 20 and 21. A grand concert and public reception was held in the Armory on Monday evening before an audience of nearly 10,000 persons. A chorus of 500 voices, made up of the United Catholic choirs of the city, assisted by a quartet of soloists and an orchestra of picked instrumentalists, gave the following program:

"Ecce Sacerdos," Fr. Ignatius Wilkens; "The Heavens Are Telling," Haydn; "Credo" (from Mass in C), Silas; "Unfold Ye Portals" (Redemption), Gounod; "Jubilate," Fr. Ignatius Wilkens; "Thanks Be to God," Mendelssohn; March from "Aida," Verdi.

The singers have been working under the direction of Anthony Molengraaf for a long time and good ensemble work was the result. Mr. Molengraaf, who is the director of the choir of St. Boniface Church, is also the conductor and drill master of the May Musical Festival chorus and is a musician of marked ability.

Vocal and orchestral music of a more popular character made up a part of each day's program, and the Sunday service at the cathedral was marked by the singing of Stewart's Mass in honor of St. Anthony of Padua, "Jerusalem, Jerusalem, Oh Turn unto the Lord," Gounod; Cantate Domino, Gounod, and "Te Deum Laudamus," Gounod. This music was rendered by a chorus of seventy-five voices.

The "Credo," by Silas, which was on the program of Monday, is one of the most beautiful choruses in existence but is, strange to say, little known.

The Rev. Father Ignatius Wilkens, a monk of the St. Boniface Monastery, wrote a number of beautiful numbers especially for this celebration. H. P.

Tina di Angelo, who sang one season with the Chicago Opera Company, is engaged for the Mercadante in Naples.

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New York, August 31, 1912

### HAMMERSTEIN'S INSPIRATION.

America has watched with interest, and even with excitement, the growth in the building of opera-houses presented in the last few years by Boston, Philadelphia and Chicago. Much has been said about the national growth of grand opera.

Observers who were not carried away by enthusiasm, however, have recognized that it is a far cry from grand opera in the few greatest cities in America, to grand opera as an institution of the American people. The great cities named above can build opera-houses and support grand opera, though sometimes, even in these instances, with difficulty. But even if these experiments are successful, what hope was there for the American cities next in rank—great cities undoubtedly—yet scarcely in a position to do for grand opera what cities such as those named have done?

Now, as stated in MUSICAL AMERICA last week, comes Mr. Hammerstein, the Opera King himself again, on his own soil, and proposes to cut the Gordian knot at a stroke. His thought is a true inspiration.

Everything has become ripe for such an undertaking. The public curiosity about opera has been aroused through the operatic activities in the principal cities. The air has been full of schemes for giving grand opera throughout the country, but none of them has proved to be the right scheme. Such plans have depended upon using existing opera-houses, but these unfortunately do not exist, at least in any proper condition. Most of the cities of the United States have a theater or so-called opera-house, which is too small for grand opera, and a barn-like auditorium of some sort which is at least a very poor makeshift for an opera-house, and which cannot possibly serve as the basis of permanent opera. Nothing less practical than the actual building of a chain of opera-houses could have solved the problem.

Mr. Hammerstein appears once more as the operatic man of the hour. When he built the Manhattan Opera House and woke the nation up to modern French opera, he responded to the real need, and did the live and timely thing. Now again he responds to the real need, perceiving it with true instinct, and takes the most vital possible step toward making grand opera a national American institution.

Nor will this achievement, if carried through as projected, advance merely operatic culture. Each of the proposed opera-houses will provide its city with some-

thing which in most instances it has not got, a proper auditorium for symphonic music. It is understood that Mr. Hammerstein himself projects concert ventures as well as operatic in the new houses. They are thus likely to have as great an effect upon general musical advancement as upon operatic advance in particular.

What such an undertaking will ultimately mean to the American singer and composer cannot be estimated.

From the standpoint of practical material progress in the musical world, America has probably never in its history known so vast and magnificent a conception as the present one of Mr. Hammerstein. Nothing less magnificent however would fit American conditions at the present time.

The step will mean a colossal expansion of the machinery of musical advance. What will eventually be done with this machinery is a different matter. So far as Mr. Hammerstein is concerned no one will doubt that his action, in an artistic way, will be progressive and alive. If much is to be expected of Mr. Hammerstein in the matter, still more, however, is to be expected of the American nation.

### AMERICAN SONG-WRITERS CRITICISED

Some timely and sensible remarks of Mr. Bruno Huhn in regard to American songs and song-writers were reported in MUSICAL AMERICA last week. Mr. Huhn began in the truly polite way of handing bouquets—deserved, it may be said—to the American song-writer, after which he gave him a few good digs that are worth paying attention to.

It is true, as Mr. Huhn says, that the American composer has particularly excelled in the art of song-writing, and it is not impossible that, as he says, "the future of the song lies in this country." The American composer was early driven to the song as the most immediate and practical way of getting a hearing. Until recently it was a matter of years before he could get an orchestral hearing, but a song could be heard within a week of its writing. Thus the composer gained not only name, but practical experience, and this led to a more rapid development of song-writing than of other branches of the art.

In some respects the process has been too easy for the composer. To pick up any fugitive sentimental poem, write a tune to it, get it sung and sold, has been a course so easy that the composer has not always met with the obstacles which have compelled him to reflect and to think more seriously of his art. With such simple and facile melodies there has not been much danger in shortening the interval of time between the composing and the printing of a song.

But now that American song-writers are developing their art more highly, it behooves them, as Mr. Huhn has suggested, not to rush too quickly into print. Hasty and ungrammatical notation in these days, when doctors disagree about the names of many chords, is not so serious a matter, although it may indicate a culpable untidiness. The dangerous thing is for the composer—especially with the more highly developed modern songs—to rush into print before he is certain that his song is practical. Curiously enough, the better the composer, the worse the song in point of practicability. That is to say, the ordinary composer without much imagination, who can easily turn out a pleasing little melody which naturally falls into an easy vocal range, is virtually assured from the start that his song will be eminently practical. The highly imaginative composer whose conception runs higher and deeper, and whose structure must be necessarily more complex, after the fashion of the tone-poem song of to-day, has a much greater problem before him in gaining practical results in the two matters to which Mr. Huhn particularly refers—vocal possibility and range.

The modern composer of the tone-poem song is so interested in his work from a standpoint of pure composition that he is proverbially thoughtless of the singer. He is more interested in fitting his voice part and tone-poem background together in a particular way than in considering whether the singer can sing it after he has it done.

The singer is very often a light-hearted being with whom the very serious and over-young composer does not care particularly to fraternize. But he must. The composer of a serious song should not think of having it published until it has been thoroughly studied by some singer to whom it is particularly adapted, and it has become certain that it has in no way outraged vocal possibility.

The same ardent composer must also come out of his tonal imaginings long enough to discover that vocal range and tessitura are two different matters. The moment that we step from theory to practice in song writing, it is necessary to remember that endurance is not uniform throughout a singer's range, that only ugliness can result from a protracted forcing of the register away from the normal, and that the *lage*,

or "lay," as the Germans call it, of the voice part of a song is a matter of the utmost importance.

### WOMAN QUESTION AND THE JINKS.

As MUSICAL AMERICA announced last week, an innovation has been introduced this year in connection with the Grove Play of the San Francisco Bohemian Club, which consists in the repetition of the play in its proper setting in the grove, at a date shortly after the close of the two weeks of the High Jinks festival. The striking feature of the innovation is the admission of women visitors as spectators.

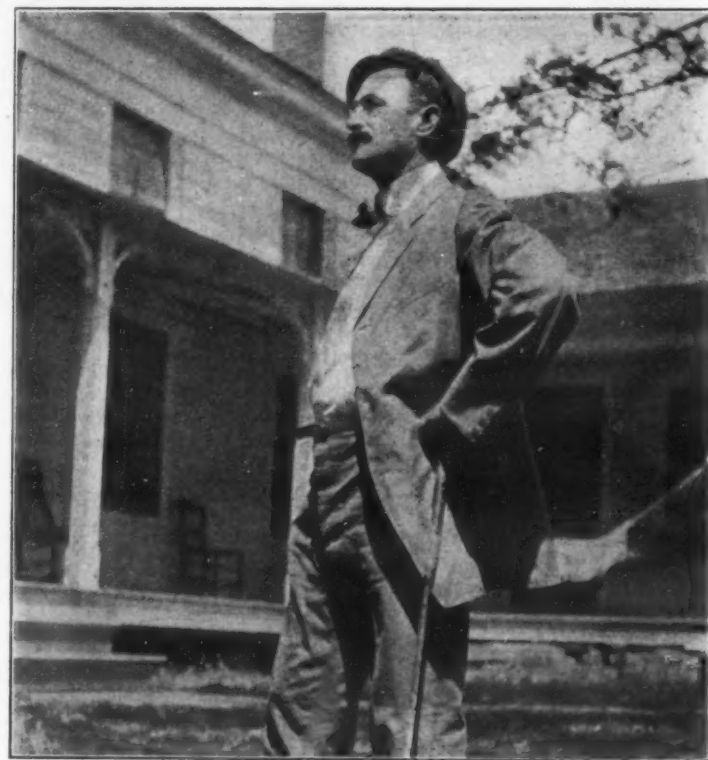
Heretofore none of the fair sex has ever been privileged to be in the grove during the High Jinks, or to witness the Grove Play. This has been the cause of extensive wailing on the part of many women, eminently qualified to bring to the Grove Play appreciation of the highest order.

Nothing but the heroic and exclusive masculinity, which has been the rule at the grove at the great mid-summer festival, could in the past ever have accomplished what has been done there. Now, following the spirit of the age, this has been felt as a limitation rather than as an advantage. The problem has been, how can the tempering and inspiring quality of the eternal feminine be introduced without breaking the old tradition, hampering work, or robbing the Jinks of that peculiar sense of freedom which men feel when they get off by themselves.

The present solution seems an excellent one. The repetition of the grove-play for the benefit of women, under the only conditions in which it could have its full effect, will in no way interfere with the spirit of the Jinks proper, and at the same time the art there born will be enabled to have the wonderful quality of response and appreciation which women bring to things artistic.

That influence in this case should not be without its beneficent effect on the future development of the Grove Play, which, it may be, has now reached a point where it cannot further progress as a function of the masculine half only of humanity.

### PERSONALITIES



Composer Kürsteiner at Lake Oquaga

Jean Paul Kürsteiner, the New York pianist, composer and teacher, has been spending his Summer on the shores of Lake Oquaga, New York. Mr. Kürsteiner is a golf enthusiast, and is here seen with one of his "implements of war." Word also comes that several new songs and piano pieces have been undertaken during the present Summer.

**Muck**—One of Dr. Karl Muck's favorite recreations is hunting, and his apartments are adorned with many evidences of his skill in the chase.

**Harris**—Victor Harris, the New York vocal teacher, conductor and composer, has sent postal greetings to MUSICAL AMERICA which read: "Am enjoying MUSICAL AMERICA as much as ever. I am visiting at Beaufort Castle for all of August, the salmon fishing and the shooting being among the best in Scotland."

**Hallock**—Mme. Mary Hallock, the pianist, who is favorably known as a Chopin interpreter, has found descriptions of some of that composer's preludes in lines of the poet Shelley. For instance, Prelude No. 22, which has been called "one tone," Mme. Hallock finds to be typified in the couplets, "Oh, world! Oh, life! Oh, time!" and "Out of the day and night."

**Beddoe**—Mabel Beddoe, the Canadian contralto, is devoting part of her vacation to the composition of some songs which will appear on the programs of her forthcoming concert tour. Miss Beddoe's musical education included not only voice culture but a thorough study of theory and composition, while she gained a gold medal in recognition of her skill as a pianist.



## SUPPLYING KANSAS CITY'S MUSIC FARE

### Miss Mitchell's Splendid Concert Course Attests Growing Love of the Art.

MYRTLE IRENE MITCHELL, the musical manager to whom Kansas City owes the greater part of such musical prestige as it possesses at present, dropped into New York on a shopping expedition toward the end of last week. Although she had come unheralded her presence was discovered within a few hours, and from that moment her every moment was punctuated with telephone calls and visitors. But Miss Mitchell knows the inconvenience of an oversupply of popularity as a natural result of her Kansas City success and so was in no wise disturbed.



Myrtle Irene Mitchell,  
Manager of Kansas  
City Musical At-  
tractions

Although she had expected to do nothing more serious than visit the New York department stores she had not been in the city long before she realized that her arrival had been most opportunely timed indeed. One of the prominent artists who figured on the prospectus of her concert course for next season, Geraldine Farrar, abruptly canceled her entire concert tour a few days before and Miss Mitchell learned to her dismay that the speedy engagement of a worthy substitute was imperative.

"Whatever may come of this change I expect our next season to be epoch-making," said Miss Mitchell. "My concert course is now admittedly the largest in the

West and I have some admirable artists for next season. They include Alma Gluck, Ysaye, Adeline Genée, Godowsky, Men-schel, Riccardo Martin, Schumann-Heink, Alice Nielsen, Sembrich, Kitty Cheatham, John McCormack, Elman and Ganz. There will be fourteen concerts in all. This seems to me remarkable when I consider that a few years ago it was possible to give only about two or three a year with success. But I think I have been able to do much in the way of creating a good musical taste in Kansas City.

"At first people would subscribe to my concerts only because some prominent persons did so, and consequently it seemed to them the proper thing. But by dint of hearing good music they have come to love it for its own sake. The fact that it is possible at present to announce so extended a series of attractions seems to me to be proof sufficient of this.

"And these concerts appeal to many classes. To the student they mean part of a musical education. To the teacher they mean keeping in touch with the best of the musical world of to-day. To all music lovers they mean a season of delightful entertainment of the highest kind.

"I taught singing formerly in Chicago. On one occasion it fell to my lot to manage an entertainment. I remember well that at that time I thought the work exhausting to the last degree. But I kept at it and subsequently managed other ventures of the kind and gradually began to conceive a liking for the stress and strenuousness of it all. I remember well that I thought the only way to succeed was to place notices of my attractions in every newspaper every day. I had never done any writing of the kind before and I never thought myself capable of doing it. But the more I worked the greater became my satisfaction at seeing things succeed, until now my efforts have become widely recognized. I have now come to love business and to find in it irresistible fascinations. And I think that for such work as mine a woman is thoroughly fitted."

### ROMANCE OF MARIO'S EARLY CAREER

[Max Smith in New York Press]

UNDER the title, "The Romance of a Great Singer," Giuditta Gautier, named after Giuditta Grisi, a cousin of her mother, has written an interesting account of the life and fortunes of the tenor Mario. The material of this interesting volume, published by E. Pasquella in Paris, is drawn from Giuditta Gautier's own youthful memories, supplemented by the reminiscences of Mrs. Pearce, a daughter of Mario, who was married to an Englishman.

Fascinating from beginning to end is the story of Don Giovanni, son of the Count of Candia, who was Governor of Nice and scion of an ancient Dalmatian family which had established itself in Sardinia. Born in 1810, he became a fellow pupil of Lamarmora and Cavour in the military academy of Turin, and afterward a friend of Mazzini in Genoa, before that agitator was sent into exile. The liberal tendencies of Don Giovanni aroused the anger of his father. The Count decided to make an example of his own son. He sent Giovanni to the Governor of Genoa with a letter which contained an order to incarcerate the youthful bearer in the fortress of Cagliari. The hearing Don Giovanni obtained with the King, through the offices of an uncle who held a high position in the army, proved to be of no avail. Carlo Alberto only gave the choice of going to Cagliari voluntarily or of submitting to arrest immediately.

In preparing for flight, Don Giovanni received a mysterious note, containing these words: "All the streets leading to the harbor are guarded; flight is impossible. At nightfall go to the Chapel of San Giovanni Battista, your patron saint. Leave the rest to me!"

The handwriting of the mysterious letter was that of one of the Queen's maids of honor. Under her protection he walked out of the chapel, thus evading the police, and was escorted to a secret chamber in the royal palace itself, where no one would have dreamed of looking for him. In that agreeable retreat he passed a month. One October night, in the guise of a fisherman, he took passage on a sailing vessel which weighed anchor for Marseilles. Delayed by storms, the ship did

not enter port until almost three weeks afterward, and Giovanni di Candia, much to his surprise, was put under arrest as soon as he landed. It was not as a political refugee, however, that he was thus taken into custody. He soon discovered that he had been mistaken for a pretender to the Spanish throne and forthwith regained his liberty.

Carlo Alberto, at this juncture, promised to pardon Giovanni di Candia if he would reveal the names of those who had aided him in his flight. Being a man of honor, he refused, and from that time to his death the inexorable Count of Candia never uttered the name of his adventurous son.

One evening Mario was asked to entertain some friends with a few Italian songs. That experience opened up a new vista in the romantic life of Don Giovanni. He consulted Meyerbeer, who backed up the opinion of many other friends in urging him to enter on an artistic career. The young exile threw all prejudices to the wind and forthwith began energetically a course of studies. In vain did Carlo Alberto, through the Italian Ambassador in Paris, urge the ambitious youth to abandon his project. Giovanni di Candia only promised his mother never to sing in Italy and to adopt a fictitious name. "Mario" was the name of his favorite hero in the history of Rome. Fate decreed that it should also become one of the most famous names in the history of opera.

At the age of twenty-eight Mario made his debut, singing the title rôle of "Robert le Diable" in the Paris Opera. His voice was so resonant and so velvety in texture that the audience went into raptures.

It was in the London season of 1839 that Mario first met the singer Grisi with whom he was destined to share his greatest triumphs. Giulia Grisi, whose sister Giuditta had abandoned the stage after a brief career in order to marry the Count Barni, was born in Milan in 1815. At the age of eighteen, in La Scala, she had created the rôle of *Adalgisa* in "Norma," the composer himself conducting. To escape from a tyrannical impresario, however, she left Milan soon afterwards and went to Paris.

Mario and Grisi, both young, both beautiful and fascinating, both endowed with extraordinary voices, formed an "ideal" union. In 1845 the two singers were mar-

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ried. Everywhere the pair was received with extraordinary demonstrations of enthusiasm, winning their greatest triumphs in "Les Huguenots" and "La Favorita."

After the amnesty of 1848 Mario decided to make his home near Florence. He bought the villa Salviati and had that historic mansion restored. There he and his illustrious spouse received and entertained many distinguished friends, including Massimo d'Azeglia, Lord Leighton, the famous English artist, Prince Carignano, and other

members of the high aristocracy. Russians went into characteristic raptures over Mario. On one occasion the people of Madrid, knowing his fondness for Havana cigars, almost buried the tenor on the stage in an avalanche of cigar boxes.

Like Caruso, Mario was fond of fun. Garbed in the costume of *Edgardo*, he drove an audience in Barcelona into convulsions of laughter by puffing at a fat cigar while listening to the sobs of *Lucia di Lammermoor*.

### Werrenrath's Third Appearance at Worcester Festivals

Reinald Werrenrath has been engaged to sing the baritone part in Horatio Parker's "Hora Novissima" at the Worcester Festival on October 3. This will be his third appearance there, as in 1907 he sang the part of *Hans Sachs* in the performance of excerpts from "Die Meistersinger," and in the festival of 1908 he sang the title rôle in "Caractacus."

### Hymn Writer Left \$100,000

PHILADELPHIA, Aug. 23.—The will of William G. Fischer, the musical publisher and author of many widely known hymns, who died last week, was admitted to probate here to-day. It devises an estate of more than \$100,000 to his two sons and two daughters.

### Richard Strauss to Write a Ballet

BERLIN, Aug. 20.—Richard Strauss is to make his first essay as a composer of ballet music in a composition for the Russian Imperial Ballet. The music will be written to a scenario by Hofmannstahl, the librettist of "Elektra" and "Der Rosenkavalier."

Joseph Bonnet, the French organist, who succeeded Alexandre Guilmant at the Paris Conservatoire, is to make a recital tour of England in October.

Yvette Guilbert is to make a comprehensive tour of Continental Europe, with a return to Egypt next season.

### Bach's Sense of Humor

Bach had more sense of humor, remarks the New York *Evening Post*, than one might suppose from his compositions or the general story of his life. Zelter, in a letter to Goethe, related an anecdote which shows the great composer as a master of repartee. One day a friend asked him: "Have you read Marburg's criticism of your new fugue? He handled it rather severely." "No," answered Bach, "had he shown me his criticism first, I might have known what to do; but if his own fugues please him, how can mine do so?"

### Florence Wessell at Narragansett

Through an inadvertence in the issue before last of MUSICAL AMERICA the name of Florence Wessell, the New York accompanist, was omitted in a report of a concert given at the Hotel Mathewson, at Narragansett Pier, during the first week in August. Mrs. Wessell presided at the piano on this occasion for Agnes Kimball, soprano; Margaret Keyes, contralto; Paul Althouse, tenor, and Charles Norman Granville, baritone, and acquitted herself very creditably of her task.

Caruso may make his Russian debut at St. Petersburg this Fall.

Alfred Grünfeld, the Vienna pianist, has finally decided to have published his "Hungarian Fantasy," op. 55, which he has frequently played in public.

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## PROFESSIONAL KNOCKERS, AND MUSICAL POSEURS

By ANDRE BENOIST

ONE of the incongruities of the musical profession is that those who know least about music express the most trenchant opinions concerning it, and those opinions, as a rule, are taken quite seriously by a good many people, who, knowing even less about the art than the musical-poser, take his opinion as gospel and go about spreading his pernicious influence as a fly spreads a disease.

It is sufficient for one of these musical impostors to say the least thing concerning an artist (and that, seldom in his praise), for this thing to spread like lightning, although fortunately for him, no one seems to remember who expressed the original opinion.

For instance, several seasons ago a young boy in his early 'teens made his first appearance in New York, giving a piano recital at Carnegie Hall. After the concert a great pianist, who had been present during the whole performance, was asked by some of his friends what he thought of it. He replied, "Wonderful! Amazing!" His friends looked at him with admiration, convinced that this opinion was merely the indulgent expression of a tolerant and magnanimous mind for a clever child.

The following day I happened to be present at a little gathering of musical people, where a young man with long hair and, strange to say, with an independent income, was holding forth on the respective artistic merits of certain artists. The subject of the young piano prodigy was, in the course of conversation, brought up, and one word from our savant squelched any desire on the part of his listeners to praise the budding genius. The word was "Piffle" and killed with ridicule, far more surely than any serious criticism could have done, the subject being immediately dismissed as unworthy of notice. Several people there present had intended engaging the young artist in question for private musicales, but having no definite opinion of their own or, possessing them, not having the courage of their convictions, were misled by the young bouncer, who aired his ideas so easily, and another victim went down.

This sort of thing does not apply only to performers. Who has not heard expressions of ecstatic glee, at the sound of a few aimless runs on wrong notes (at least for a healthy ear), played by a poetic-looking individual, reminding one of an actor out of work or a foot-ball player at the height of the season? You can hear hushed and awe-stricken whispers throughout the room: "Wonderful moods and fawnies, stupendous imaginative intellect, tho' thweet and melting!" etc., etc., until the whole gamut of idiotic superlatives has been run.

Now, how many among all these people know anything at all about even the most elementary rudiments of music? How many have ever played a Mozart Sonata or any standard work of that type, so as to be able to distinguish between that and "modern music"? For that matter, I feel quite convinced that the majority of the ultra-modern composers are merely playing on the ignorance of these gullible musical pretenders. How can it be otherwise, when you scan some of the nuance marks in some pieces of the modern type? One French musical revolutionary writes the following addition to the mark PP: "*En se voyant venir de loin*"—As if seeing oneself come in the distance! Now, in the name of common sense, what can this possibly mean, and with what kind of touch, feeling, or phrasing would one perform such a passage? I think this puzzle should be referred to the young lady who speaking to a great artist after a musicale he had just played, and wishing evidently to show him her great interest in his art, said to him: "Music is such a beautiful instrument, especially when she is played as you play her!" Alas! 'tis but too true that in music, as in most other matters, it only takes one sheep to start a stampede, and if one jumps the rest generally follow.

It is perhaps not incumbent upon me to prate on the merits of this fad for ultra modernism in music, but one can't help being reminded by it of the story of the

prize-taking impressionistic picture at the Paris Salon, some years ago, that was later discovered to have been painted by a donkey with a brush tied to the end of his tail. And how many wiseacres praised that picture! Moreover, one must admit that 99 per cent of the new music is really mediocre, and that it takes a very great musician indeed to write interestingly on the alleged new scale.

The question has often been raised whether this sort of music, no matter how good, would be lasting. Frankly speaking, and judging from the past, serious doubts could be expressed on the subject. The greatest and most lasting among the compositions either classical or popular, have been built on the plain tonic chord, as one easily can see by glancing at some of the best known. Even the great waltzes, or at least those that have survived in popularity most of the others, "The Beautiful Blue Danube," by Johann Strauss, or "The Skaters," by Emile Waldteufel, are built on the tonic chord. So are immortal masterpieces like the "Waldstein" Sonata the Fifth Symphony by Beethoven, the Brahms Violin Concerto, and innumerable other works that have and always will last because you will find their keynotes to be absolute simplicity, which is just as true concerning architecture, painting or any real art.

### RECITAL BY PATTI'S NIECES

Atlanta Girls Heard with Pleasure in Program for Charity

ATLANTA, GA., Aug. 19.—The most notable musical event of the week was the drawing room recital given for charity by Louise and Viola Barilli, at their home in Myrtle street. The Misses Barilli are nieces of Patti, and with their father, Alfredo Barilli, who is a successful composer, have spent much time with their celebrated aunt at her castle in Italy. Louise Barilli is a singer of some pretensions, and on the occasion of this entertainment she played her own accompaniment to some difficult songs. Viola Barilli gave several character impersonations in a charming manner. During her visit to Patti last Summer, Louise Barilli was presented to Patti's friends in a song recital and was highly complimented.

The negro "Passion Play," given at the Auditorium Thursday and Friday evenings, with a Thursday matinee, was attended by more than four thousand persons the first night and with similar crowds filling the Auditorium at each succeeding performance. Harry Burleigh was the particular attraction.

Herbert Dittler made his appearance at the Auditorium Sunday afternoon, assisting Dr. Starnes in his usual free Sunday concert. Mr. Dittler is an Atlanta boy, and his reception was most flattering. His program was in the nature of a memorial service to Massenet, who died last Tuesday in Paris. The concert closed with Chopin's Funeral March. L. B. W.

### Misuse of National Songs

[From the New York Times]

It is some years now since a law was passed prohibiting the use of the national flag as a means of distinguishing and making more salable particular brands of merchandise. This enactment received general approval, and its effect has been to give a more delicate sense of the proprieties to many a good American who had previously been a little short of that valuable possession. That having been accomplished with no casualties, it might be well to give a like protection to at least one of the several tunes and poems that have come to have more or less formal recognition as "National" and therefore to be at least semi-sacred. The line will be harder to draw as to what the theater managers may and may not do with either National flags or National anthems. Probably nobody would go so far as to demand the permanent and complete banishment of both from the stage, but surely legitimate offense can be taken, and a legitimate demand for action can be made, when, as in this city just at present "The Star-Spangled Banner" is employed to give an added thrill to a particularly audacious revelation of dermatologic secrets.

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## FARRAR CONCERT TOUR OFF

## Metropolitan Soprano Decides to Rest Until Opera Season Begins

Geraldine Farrar has cancelled the concert of this country which she was to have undertaken before the beginning of the Metropolitan opera season, under the management of C. A. Ellis, of Boston. She has sent word to Manager Ellis from Munich that her physician advises her against singing until necessary to fill her operatic engagements. It is recalled that Manager Gatti-Casazza, of the Metropolitan, last year expressed himself as opposed to pre-season concert tours of the members of his company after several of them, including Miss Farrar, had returned to the Metropolitan in poor voice.

Miss Farrar will spend her time in rest and the study of new rôles from now until the Metropolitan opening.

## The Tenor Mario and His "Death Head"

[Max Smith in New York Press]

One of the most peculiar episodes in Mario's life was the persecution he suffered from an extremely homely English woman whom he called with grim humor his "death head." That strange spinster had once devoted her unwelcome attentions to the actor Kean. After switching over to Mario, she gave the Italian singer no peace.

When Mario and his wife took passage for America they thought they had at last escaped from their troublesome follower. During a storm, however, while the tenor was walking the decks alone, a lurch of the ship suddenly sent him sprawling on a pile of soaking sail-cloth. Startled by a scream, he lifted slightly a corner of the canvas and found himself face to face with the "death head." Unperturbed, that relentless fanatic pursued Mario and his wife throughout the new and old worlds. One evening in Paris Mario discovered her in the first row of the opera house and forthwith told his impresario that he would not finish the evening unless she were removed. Through a ruse the manager got the objectionable visitor out of the parquet. But a few moments later a shower of roses fell on the tenor from the topmost gallery, and the audience broke

## A DISTINGUISHED ACHIEVEMENT IN HIGH (8,000 FEET) SINGING IN COLORADO



On the Left: J. C. Wilcox, the Denver Vocal Teacher, Directing a Performance of Part Songs by His Students in the Natural Amphitheater at Morrison, Col. On the Right: The Wilcox Summer Class on Top of Mount Morrison, 8,000 Feet High

DENVER, Aug. 3.—The fifteen students who took J. C. Wilcox's Summer course at the Wilcox Studios appeared in recital last evening before an audience that taxed the capacity of the recital hall. They were Nora Farrell, Phillipsburg, Kan.; Anne Parker, Denver; Martha Phillips, La Junta, Col.; Margaret St. Vrain Sanford, Hardin, Col.; Mrs. Frederic Taylor, Denver; Mary Taylor, Denver; Bertha M. White, La Junta, Col., all sopranos; Rose Dean, La Salle, Col.; Elizabeth Fowler, Colorado Springs; May Woodbury, Greeley, Col., mezzo-sopranos; J. George Cunningham, Loveland, Col.; Frank S. Replogle, Dallas, Tex., tenors; Laurence R.

Milne, Denver; Ray M. Russell, Conejos, Col.; Frank L. Thomas, La Junta, Col., baritones. Mrs. Wilcox was the accompanist.

Several of these singers are gifted with splendid voices and the work generally showed how earnestly and intelligently the students had worked during their four weeks under Mr. Wilcox's guidance. Supplementing the twenty private lessons that each of the fifteen students had during the four weeks there were two evening class sessions each week with Mr. Wilcox and almost daily breathing drills for the women students conducted by Miss Taylor, who is Mr. Wilcox's first assistant. Miss Taylor's Summer pupils will be heard in recital this evening.

One of the pleasant social features of

the term was an excursion on a Saturday to the Garden of the Red Rocks at Morrison. The accompanying group picture of the class and a few friends was taken on top of Mt. Morrison, where the ascent is made on the incline railway that has a grade, at some points, of 78 degrees. The other picture shows a part of the class, Mr. Wilcox directing, singing an *a capella* part song in the wonderful natural amphitheater at Morrison. The auditors, seated hundreds of feet from the singers, declared that the effect was most beautiful.

Mae George, the leading church and concert soprano of Vancouver, B. C., is here studying with Mr. Wilcox and will remain until October in order to continue work after Mr. and Mrs. Wilcox return from their vacation in the mountains.

## PARAGRAPH PICTURES OF COMPOSERS AS CHILDREN

VERDI'S first composition earned for him a thrashing. He struck a chord. It pleased him. He attempted to strike it again and failed. Thereupon he lost his temper and began thumping upon the piano. Verdi's father promptly punished him with a whipping.

Gounod was remarkably precocious as a child, and possessed an astonishing power of analyzing musical sounds. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog barks in Sol." He was also conscious almost as a baby of the mournful quality of the interval of a minor third. "Oh," he exclaimed one day, "That woman cries out a Do that weeps." The woman, a street vendor, was hawking her cabbages and carrots on the interval formed by the notes C and E flat. Saint-Saëns, the composer of "Samson et Delila," was also very quick in musical perception as a child. Once when a very lame person visited the house, Saint-Saëns, who was in the next room, remarked, "How funny! That gentleman makes a dotted eighth note as he walks."

Haydn as a boy was engaged by the organist of Vienna Cathedral. As long as his voice lasted, he was fairly well cared for, but after his voice broke, the outlook was less attractive, and one night he was turned out into the street without a penny in his pocket. After spending the night in the street, a poor musician named Spangler discovered him and took pity on him, offering a "home." The home consisted of a share of a garret already occupied by Spangler's wife and children on the fifth floor. A miserable bed, a table, a chair, and a crazy old harpsichord were all the

furniture. After Haydn became prosperous, he rewarded his old friend by finding a place for him as a singer in the chapel of Prince Esterhazy.—*The Etude*.

## Thuel Burnham Returns to Paris

Sailing on the *Cincinnati* on Thursday of last week was Thuel Burnham, after a short but strenuous Summer teaching season in Chicago, which could well have been extended further into the Fall but for the fact that Mr. Burnham must needs reopen his Paris studio on September 9.

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## FROM MUSICAL AMERICA READERS

### The Only Lock of Beethoven's Hair in Private Possession

To the Editor of MUSICAL AMERICA:

I think it might be of considerable interest to your readers to know that Mr. Paul Hiller, of Cologne, the well-known writer on music and the only son of the famous composer, Ferdinand Hiller, is in possession of a very precious relic, namely a lock of Beethoven's hair. Mr. Hiller informs me that he became possessed of it in the following manner: His father, when a boy of sixteen, was staying in Vienna with his celebrated teacher, Johann Nepomuk Hummel, at the time of Beethoven's fatal illness, and on the day following his death, March 27, 1827, young Ferdinand Hiller was permitted to cut off a lock of hair from the magnificent head of the immortal composer.

Many years afterward Ferdinand Hiller presented this relic to his son on the occasion of the latter's thirtieth birthday, and although at the Beethoven Museum, in Bonn, two smaller locks of Beethoven's hair can be seen, there are no others of their kind in the world, and the lock in question is the only one in private possession. Yours very obediently,

ALGERNON ASHTON.

London, August 12, 1912.

### New Domain Opened by Modern Music

To the Editor of MUSICAL AMERICA:

Regarding Mr. Silas G. Pratt's interesting letter on the "Opera of the Future" in your issue of August 10, it seems to me that many of the qualities of recent music to which he makes objection may be incidental to a necessary phase of musical evolution. The period now drawing to a close has been one of very great enrichment of the composer's harmonic vocabulary. New chords and combinations of chords have been discovered and to a large extent their technic has been worked out. By this means and through the many experiments in the department of program music the composer of the period now beginning is able to enter confidently into regions of psychological expression heretofore inaccessible to him. It is true that some of these are better left alone, but they form only a small part of his new domain.

It is but natural that in the course of this pioneer work many things, such as melody, should be temporarily neglected. Also that some composers, in their enthusiasm for the novel elements of harmony, should neglect the older and more fundamental ones, thus losing at the one end more than they gain at the other. Faithfully yours,

FREDERIC AYRES.

Colorado Springs, Col.,  
August 13, 1912.

### An Anecdote of Massenet

To the Editor of MUSICAL AMERICA:

Apropos of Massenet's passing away here is a little anecdote that you may want to print. We were talking gayly in Paris one day in 1900, when his dread of getting old and a bit of a Frenchman's vanity and his gallantry came out. He was less than sixty at the time.

Massenet mentioned that a letter from a pupil had greatly disturbed him that morning, because, in addressing him, his correspondent had called him "*Mon vénérable maître*."

"But I am not *vénérable*, am I, *Made-moiselle*?" said he.

"*Vénérable*, perhaps, yes; but *not* *venérable*."

Massenet was especially fond of Americans and always found time to be kind and gallant to them. The first day I met him, in 1895, he gave me a portrait with his autograph, to take to "*votre belle Amérique*," and it has been a constant souvenir of his charming personality. Very truly yours,

MARGARET GOETZ.

Palm Lodge, Los Angeles, Cal.  
August 16, 1912.

### Gratitude to Detroit's Orchestral Association

To the Editor of MUSICAL AMERICA:

It seems not amiss that a word of appreciation be spoken to the directors of the Detroit Orchestral Association, and especially to the secretary and manager, Mr. N. J. Corey, for the work they have done in this city.

This association, since its founding by

Mr. Frederick Kimball Stearns in 1905, has been constantly striving to bring before Detroit audiences the best orchestral music in this country. We, who have been privileged to hear this music and profit by the generosity and thought of the directors, realized that they have succeeded in their undertaking beyond their brightest hope and the people of Detroit at large are awakening to the realization of what they owe to these gentlemen. As a music lover and a lover of Detroit I desire to convey to these gentlemen, through MUSICAL AMERICA, an expression of appreciation for the benefits they have heaped upon Detroit as a city and for the pleasure they have given to me personally.

Sincerely yours,  
Y. H. B. GARNER.

Detroit, August 15, 1912.

### First American Performance of "La Bohème"

To the Editor of MUSICAL AMERICA:

In your issue of August 17, in regard to Bessie Hester Meier's inquiry, "Where and when was the first performance of Puccini's 'Bohème' in America," your answer was that Henry W. Savage's company gave in English the first performance of that opera in this country at the American Theater in New York on November 28, 1898.

In April, 1898, I was in Cincinnati, attending the Spring Festival, for which the Damrosch Opera Company was engaged that year, starring Nellie Melba, Campanari and others.

At the same time, unheralded, unknown, an Italian opera company on its way from Mexico back to Italy was performing at the Grand in Cincinnati.

Though poor in costuming and stage setting, the company gave four charming, satisfying performances, "La Bohème," "Faust" and "Cavalleria Rusticana" and a fourth which I cannot now recall.

This company is doubtless the same mentioned by Mr. Krebhiel in his "Chapters of Opera." I feel sure that the Cincinnati performance was the first of "La Bohème" in the United States.

Yours sincerely,  
LUCY H. MONK.

Asheville, N. C., August 22, 1912.

### Sousa's Band Plays to Big Crowds in Allentown

ALLENTOWN, PA., Aug. 19.—Neither the high price of admission nor the threatening weather was capable of holding back the crowds to hear Sousa and his band at their two concerts in Central Park yesterday. The programs were enjoyable in all respects, mingling heavy numbers and lighter works in satisfying proportions. Among the latter the ones which naturally gave most pleasure were Mr. Sousa's own irresistible marches. The playing of the organization was perfect and special mention should be made of the masterful rendering of the prologue to Sullivan's "Golden Legend." There were encores without number, of course. Following the evening concert a reception was given the renowned bandmaster and his men and a silver loving cup was presented him by the Allentown Band. In his speech of acceptance Mr. Sousa spoke highly of the abilities of the Allentown players.

### Sembrich to Sail for New York September 18

Information received in New York last week concerning the accident which befell Mme. Marcella Sembrich was of a most reassuring nature and insures the return to this country next month of the great Polish soprano. The Wolfsohn Musical Bureau, which is managing the forthcoming tour of the soprano, received the following cablegram from Dr. Stengel, husband of Mme. Sembrich, sent from their Summer home at Lausanne, Switzerland: "Sembrich, two weeks ago, to save a pet dog from being run over, fell, sprained arm; now much better. Doctor assures ability to sail September 18." Mme. Sembrich is arriving thus early so as to accept a number of invitations to visit friends at Newport and Bar Harbor before the opening of her concert tour in Montreal on October 14. Her first appearance in New York will be in Carnegie Hall on Tuesday afternoon, October 29, in a recital program.

A young American soprano named Lillian Blackburn is to sing at the Mercadante in Naples next season.

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## VIDA LLEWELLYN TO SPEND ANOTHER YEAR IN EUROPEAN WORK



Vida Llewellyn, Pianist, of Chicago

Vida Llewellyn, the young Chicago pianist, who spent last season abroad, sailed again from New York on the 24th, via the *Friedrich Wilhelm* of the North German Lloyd line, for another year in Europe, with headquarters in Berlin. The accompanying snapshot shows her in her studio on the morning after her last recital with the Berlin Philharmonic, contemplating a four-leaf clover which had been sent her along with the many other floral offerings shown in the picture.

## ALGERNON ASHTON AS A CHAMBER COMPOSER

His Quartet for Piano, Violin, Viola and Violoncello a Big Work Planned on Broad Lines

One cannot examine the musical output of to-day and find much chamber music that merits a place in the library of contemporary musicians. And yet there are works here and there which command respect and a certain admiration chiefly for their workmanship.

Algernon Ashton, the English composer and literateur who is equally celebrated as a writer of brilliant letters, many of which have been collected and published, has written a Quartet\* in C Minor, for piano, violin, viola and violoncello, his Opus 90. It is a big work, planned on broad lines much in the Brahmsian manner, and satisfies the artistic mind as being the work of a composer who knows his subject.

The first movement in C minor, common time, *Allegro moderato*, is somber, in spite of the fairly quick tempo. The first theme, given out in the violin and 'cello

\*QUARTET No. 2 IN C MINOR. For Piano Violin, Viola and Violoncello. By Algernon Ashton, op. 90. Published by C. Hofbauer, Leipzig, Germany. Price (Score and Parts), M. 12.

over sustained chords in the piano, is well managed and the further development shows the composer quite at home in the sonata form. The spirit of Brahms surely dwells in the second theme first heard in the viola, and here, too, Mr. Ashton holds his material together with a firmly knit grip. There is a harmonic freedom which makes the movement interesting, and though it is not fully modern it is unconventional and away from the beaten path.

For his second movement we find an *Andantino sostenuto* in E major, 3/8 time, which at once recalls the slow movement of Rheinberger's C Minor Quartet, with which Mr. Ashton is undoubtedly familiar. There is nothing of plagiarism in the resemblance except the general scheme, and this is easily pardonable. The piano part is filled with difficult passages in this section and it will require an ensemble player of merit to convey its composer's meaning. An Intermezzo in A flat, 2/4 time, is the third portion and takes the place of the more conventional Scherzo. It has charm and delicacy of expression and the ending is nicely handled, with an appropriate touch of the poetic.

The themes of the last movement seem less convincing than do those of the other movements, but greater masters than Mr. Ashton have failed in their *Finale*. For examples of this, one has but to turn to the last movement of Tchaikowsky's B Flat Minor Piano Concerto, to the closing section of his Violin Concerto, to the last movement of Schumann's glorious Piano Quintet and to countless other works. It would appear that composers' powers are frequently spent by the time they reach the last movement; some one once suggested that to remedy this the last movement be written first and the other movements thereafter.

Taken as a whole, however, Mr. Ashton's quartet is music that is worthy of the attention of all serious musicians. It will be of less interest to those who are profoundly moved only by the emotional than to those who enjoy playing music that shows good training and general equipment of a high order. As a piece of chamber music it takes rank with the best that has come out of England in many years and surely says more in its restrained, unobtrusive way than do the far-fetched and overrated works of some of the ultra-modern French and German composers, who obtain a hearing for their works much more easily.

A. W. K.

The conductor of the open-air concert was a temperamental German. Violently he beat time, leaning far over, now toward one instrument, now toward another, stamping his foot in his paroxysms of musical fervor and seeming about to spring from his box and carry the excitement of his own soul to one or another of the perspiring musicians.

Mike followed his every move with fascinated eyes until the close of the selection, then with a disappointed air he started to leave.

"How did ye like it, Mike?" asked Jerry. "Come away, Jerry!" said Mike in disgust. "O'ye've been watchin' him for half an hour and he hasn't hit one of them yet!"

Maria Roggero, the American soprano, will sing in Trieste in the Autumn.

## TENORS SCARCE? HERE ARE ELEVEN IN ONE GROUP



Herbert Wilber Greene (Indicated by a Star) and Pupils of His Summer School at Brookfield Center, Conn.

THE accompanying picture, recently taken, shows Herbert Wilber Greene with eleven of his thirteen tenors at his Summer school at Brookfield Center, Conn. Mr. Greene is such a forceful

teacher that he seems to make a particular appeal to men students. Outside of schools exclusively for men, he claims to be probably the only voice teacher in the country who always has as many men as women among his pupils.

## DRAMATIC MOMENTS IN CAREERS OF THE MASTERS

TOWARDS the end of the year 1824, Beethoven conducted his last, and as many consider, his greatest work, the Ninth Symphony. The performance of the work was followed by a storm of applause, but Beethoven remained motionless facing his orchestra. At last Mlle. Unger, one of the vocalists, took him by the hand and turned him towards the audience. For the first time he became aware of the effect his masterpiece had produced. He was too deaf to hear the cheering.

Mozart was one of the most generous of men. If he had money he gave it to his friends. If he had none, he gave them his time and labor. Schikaneder, a Vienna impresario, became involved in debt and appealed to Mozart to write an opera for him. The outcome was "The Magic Flute," which brought Schikaneder a fortune. He conveniently forgot his indebtedness to Mozart, however, and while the opera was being played to crowded houses, the great composer, in abject poverty, lay dying in a garret, using up the remnants of his strength in a vain effort to finish his Requiem.

Few composers have written a work which has made a more general appeal than "The Merry Wives of Windsor." Yet Otto Nicolai, its composer, died within a few weeks of its initial production, and never lived to benefit by a work which had cost him immense labor.

Like his brother musician, Bach, and the great poet, Milton, Handel ended his days in blindness. When he conducted his "Samson" in later years, the audience never failed to realize the pathos of the situation when the aria, "Total Eclipse! No sun, no moon!" was being sung. It seemed as though the composer in the days when he wrote the work and was in full possession of his eyesight, must have foreseen the time when for him, too, the sunlight and the moonlight would be mantled in darkness.

The history of music offers no more beautiful example of a mother's love than the devotion of Gounod's mother to her son. She made endless sacrifices to secure his musical education, and all his life she encouraged him and battled for him. His first real success, however, was not attained until the production of his comic opera, "Le Médecin malgré lui." Gounod's mother died the day after the first performance, and never knew that her son was to be counted among the world's great musicians.

The year 1840 was an unhappy one for Verdi. At the beginning of April one of his two children died. A few weeks later the second one also died. Yet this was not all, for the following June his wife was stricken with acute brain fever. She never recovered, and Verdi was left alone in the world. Yet such is the irony of fate that during the time all this was happening, Verdi was obliged by contract that bound him to complete the music of a comic opera.—*The Etude*.

## EMIL MOLLENHAUER

Mr. MOLLENHAUER has resumed COACHING in ORATORIO and OPERA at his Residence, 189 Huntington Ave., Boston. Tel Back Bay 722. In New York City, May 15-June 30, 1912

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## THAT HALF-HOUR PIANO LESSON

**"A Farce" One Educator Calls It, but Is It Really as Unfruitful as It Seems?—How the Teacher May Employ It to Best Advantage—Good Progress Possible Through Concentration**

By HARRIETTE BROWER

THE half-hour piano lesson has been called "a farce" by a well-known musical educator.

The half-hour lesson makes no appeal to the fortunate student who has the means to secure two or more hour lessons a week from a capable teacher, for he can afford hours instead of minutes. It also seems a most unsatisfactory, an almost impossible thing, to the serious-minded teacher who longs to tell the pupil everything, to help him to the utmost. He feels curtailed, hampered by it; he wants time to enlarge on a subject, time to go into every detail. He would like it better if the lessons could be more than an hour long. He is accustomed to take up all the technical material, work it over and test it with metronome at different degrees of power and velocity. The études are treated in the same way and pieces also. A few moments must be given to sight reading and analysis, and before he knows it the hour has more than slipped by. This teacher gives only three or four lessons a day. His pupils pay a good price and he is content to take things easy.

The case of the teacher who is obliged to give half-hour lessons presents quite a different problem. He too is serious-minded, anxious to do good work. He believes thoroughly in the benefits to be derived from hour lessons, but he is so situated that he cannot always insist on them. For various reasons, usually financial, pupils have desired thirty-minute lessons and he has been forced to give up his ideal of hour lessons and cut up his hours into halves. He is also engaged to teach in a large music school where half-hour lessons are the rule.

What course shall a teacher so situated pursue? He does not deem it wise to turn away the students who can take only a half hour, neither does he wish to relinquish his position in the music school.

There are many teachers all over the country who are working under just these conditions. They do not wish to feel that their work is a farce, for they have high ideals and desire to do conscientious work, but circumstances compel them to teach by the half-hour.

### Making the Most of Every Moment

Instead of being daunted by the system of half-hours and oppressed by the idea that their work is robbed of its value by the brevity of time allowed, they must determine to turn this system to account by making the most of every moment. They find that their teaching material must be more thoroughly systematized than ever before; also that their manner of presenting it must be more concise. Not a single superfluous point, no lingering over a petty incident, no conversation, nothing but what bears closely on the subjects in hand must be allowed and those subjects must be treated in the most direct and exact way. The very fact that there are but thirty minutes at his command acts as a mental bracer. The teacher must get certain points before the pupil at each lesson and if there is but half an hour to do it in then so much the more exact and direct must every point be made.

A great deal can be said and done in half an hour. Concentrated energy can almost work wonders in that time. I have known pupils who thrived and grew more on one-half hour a week than others did with two hours weekly of more expansive teaching. Of course much depends on the pupil. A word to (some of) the wise is often sufficient. The half-hour lesson, which might be called a lesson in miniature, often spurs the pupil on to listen with deeper attention, to try more diligently to remember every word and hint, to make the most of every moment, for he knows the time is short. He realizes, too, that more depends on him-

self; that he himself must work out the technic and exercises from the brief illustrations given. The teacher has no time to "practise" with him in the lesson—that he must do at home; he must stand on his own feet alert for every suggestion, attentive, obedient, and above all prompt.

The teacher confronted with this problem questions: How can I ever teach my pupil what he needs in half an hour? How can I get over the ground and cover the necessary points?

You can teach exactly the same material in thirty minutes as you would in sixty, only you must be quick about it and not waste words. You must give the essence of the thing in a nutshell. It can be done. I speak from experience. I have had most excellent results from half an hour a week. Of course I much prefer the hour lesson and shall always advocate it. But I also realize that the half-hour lesson has its place and usage and that much can be accomplished in it.

### Some Practical Illustrations

How then shall the thirty minutes be arranged to include the necessary material?

This is a problem which each teacher can solve in his own way; I can give only bits of my own experience.

One day in the week I give thirty-minute lessons in my studio, to such pupils as do not seem able to arrange for longer ones.

Here comes my first pupil, a girl of eighteen; she is studious, careful, prompt; her lesson is well prepared.

We begin with a few gymnastic exercises, then a trill. She has a metronome at home and has worked on that trill until it is up to the required standard. She plays it now in two degrees of velocity, and then the standard is set a little higher. Scales in legato and staccato are next played, corrections made, new ones assigned and tempos indicated. The lesson card or booklet is being written by the teacher as the lesson proceeds, so that no time is lost, and when the lesson is over the teacher is ready for the next pupil. The new étude or invention is now gone over and then the new piece. Repetitions are necessarily curtailed, but important points are made clear. There is still time for one or two old pieces. If these are played from memory with fluency, so much the better, for several can be heard. If there are hesitation and stumbling let those pieces go until the next time. No use to waste precious minutes on stumbling work. The remaining moments can be given to ear training, sight reading or sight playing.

The next pupil's difficulty seems to be a lack of good time sense; therefore a larger portion of the lesson period must be given to help overcome this deficiency. Some rhythmical point must be dwelt on until it is understood and demonstrated with accuracy; others of like character can be studied at home in the same way.

If two pupils are studying the same technical exercises, which is very often the case, the second pupil can come five minutes earlier and the first can remain five minutes longer. This arrangement will give ten minutes for technic ensemble, in which both pupils may share with mutual benefit. If the teacher has a clavier—no well appointed studio is complete without one—each pupil will have a keyboard to herself and can play one or the other by turns.

### Value of Class Lessons

If the pupil is taking two half-hours weekly one of these lessons may be devoted to technic, ear training and so on; the other lesson to pieces and sight-reading. If two pupils can join for the technic lesson they will have the hour together, which is of great value to both. This is really the class lesson idea, although only two pupils are together. Why is there a seeming prejudice against class lessons? Parents in general desire private lessons for their children, as though it were a mark of respectability and superiority to be alone with

the teacher. If they did but realize it, the class lesson is often of more value, if given by a competent teacher, than the private one is. The ideal arrangement is one private and one class lesson each week. In the event of two half-hour lessons weekly the plan of two pupils joining in a technic hour is most advantageous to both.

A large pile of school catalogs is lying before me at this moment; they have been sent me from schools of all kinds from the most fashionable and exclusive boarding institutions to the democratic conservatories and colleges of music. In these schools, almost without exception, piano lessons are thirty minutes long. This is the case in the Institute of Musical Art and other music schools in New York City. Some of these schools employ as teachers artists of the highest reputation and standing, whose aims are serious and artistic.

The piano pupils in many of these schools are allowed two half-hours a week, with the privilege of taking one hour lesson instead of two of thirty minutes' length. Advanced students usually take the longer

lesson. Beginners often find the half-hour twice a week of advantage in the early stages, as they need frequent watching and correcting.

If we are teaching the piano and are called upon to undertake the thirty-minute lesson instead of our beloved hour one, let us not despise the day of small things. Let us systematize our material and see how much we can put into that brief period without any special sense of hurry. Mix all the material with a goodly quantity of enthusiasm and you may find that the pupil will practise just as diligently and get over as much ground as though he had more time with you each week. The main thing is to have thorough knowledge of the subject, the ability to impart it, plus the enthusiasm which drives it home and fires the ambition of the pupil to labor for his art. Having these several gifts the pupil will certainly progress with you whether he enjoys sixty or only thirty minutes of your time. We teachers might take to ourselves the saying of Hamlet:

"The readiness is all."

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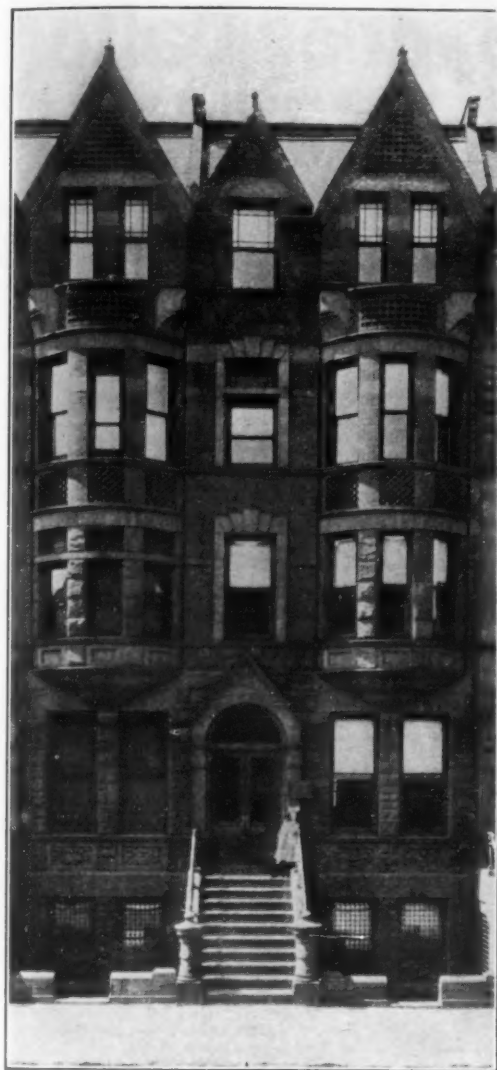
## A MUSIC SCHOOL OF HIGH IDEALS

**Herwegh Von Ende's New York Conservatory Offers Practical Advantages for Its Students—Noted Musicians on the Faculty**

"I CONSIDER the musical atmosphere of the Von Ende School the most artistic and inspiring of any music school I have ever known," declared Albert Ross Parsons, the distinguished piano pedagog, in an interview he gave *MUSICAL AMERICA* three weeks ago. This statement, coming from one of America's best known and

believe that he has succeeded in doing this. The spirit of cooperation is best illustrated in this announcement in the school catalog: "We have the future of our graduates foremost in mind and wherever we are able to further the careers of our students we do so to the best of our ability. They are entitled to be guided by the mature experiences of their superiors and elders, and their success means the success of our school, for it shows the results of the school's teaching. Musicians when completing their studies are suddenly thrown into a world of the material demands for which they have not been prepared. They plunge into the maelstrom of musical life without being able to swim. Where assistance is courted by the students and their ability and personality warrant such assistance the school will do all in its power to aid them."

One of the innovations adopted by Mr. Von Ende is the concert bureau, organized to further the interests of the school's artist teachers and advanced pupils. Heading the list of those who are available for concert engagements through this agency are Sigismond Stojowski, the Polish pianist



The Von Ende Music School at No. 58 West Ninetieth Street

most competent teachers, invites an investigation of a school, which, in only two years has attained a high position among our institutions of musical learning.

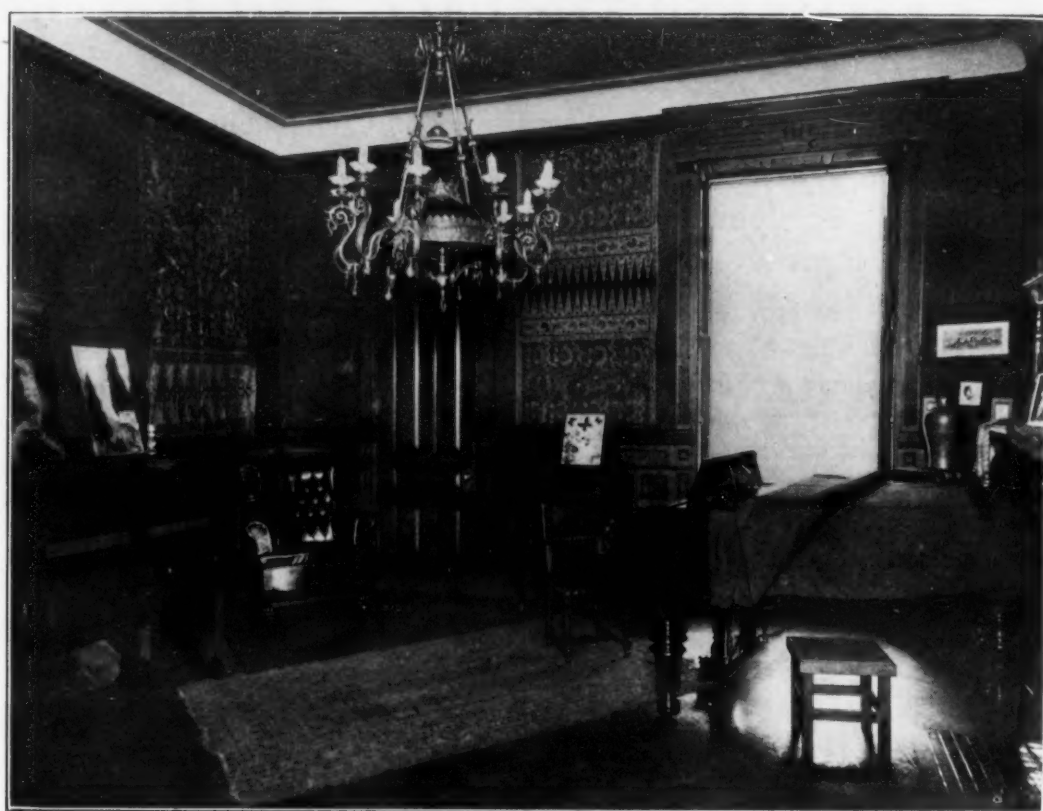
The helpful and stimulating spirit which is characteristic of the Von Ende Music School and to which Mr. Parsons has referred, is due largely to the enthusiasm and earnestness of the director of the institution, Herwegh Von Ende. When he founded the school two years ago Mr. Von Ende realized the need of a conservatory which would do more than simply offer a schooling along dry, pedagogic lines. In order to compete with European schools he believed it would be necessary to provide in his conservatory a feeling of cooperation, a high musical standard which could be attained only by the engagement of world-famous teachers, and certain practical advantages for the benefit of his pupils and teachers that would replace the much-talked-of musical atmosphere of schools abroad. Those who have had an intimate view of the life at the Von Ende School



Herwegh Von Ende, Director of the Von Ende Music School

and composer; Ludwig Hess, the German tenor; Anton Witek, concertmaster of the Boston Symphony Orchestra, and noted as a violin soloist; Vita Witek, the pianist, and Sergei Kotlarsky, the young Russian violinist.

For the pianist the Von Ende School offers an exceptionally strong faculty, headed by Sigismond Stojowski, formerly of the Institute of Musical Art. In addition to private instruction at the school Mr. Stojowski will conduct a series of class lessons which should prove of value to ad-



One of the Studios of the Von Ende School of Music

vanced students and professional pianists. Albert Ross Parsons is another strong personality in this department, which offers also the guidance of Hans Van den Burg, Louis Stillman, Vita Witek, Edith Conover, Elsie Conrad and Edith Evans.

For the voice department no greater attraction could be found than an opportunity to study under the famous baritone, David Bispham, who devotes some of his time to Von Ende students. Ludwig Hess, the celebrated German tenor, who has made himself popular throughout America as the result of his concert tours, has also associated himself with this school and will teach in class as well as privately. Adrienne Remenyi, J. Van Broekhoven and Beatrice McCue, the popular concert contralto, are members of the voice faculty.

Mr. Von Ende's prominence as a violin instructor long before he founded the school has given especial significance to the violin department, the faculty of which includes, besides Mr. Von Ende, Anton Witek, John Frank Rice, Samuel Saron and William Small.

Theory and composition instruction will be given this season under the guidance of Mr. Hess, Harry Rowe Shelley, Mr. Van den Burg, J. Van Broekhoven and John Frank Rice. Organ instruction will be in the hands of Mr. Shelley, Mr. Van den Burg and F. W. Riesberg. Mr. Von Ende will conduct classes in orchestral study and performance and cello instruction will be given by James Liebling. Amelia Von Ende will have charge of the history of music classes and the department of chamber music will be conducted by Mr. Van Ende, Mr. Witek and Mme. Witek. Mme. C. Trotin will conduct a course in ear training, rhythm, theory, musical dictation, ensemble singing and sight reading. There will be instruction also in French, German and Italian, elocution, dramatic expression and d'elarte.

Mr. Von Ende, who has been spending his vacation in the West, will return to New York next week, and after September 9 will begin the work of enrollment for the season. The school year begins on September 16.

### AN ORGAN WEEK IN PORTLAND

**New City Hall Instrument Inaugurated with Series of Recitals**

PORTLAND, ME., Aug. 19.—This city was a Mecca last week for many Eastern organists and others interested in the organ. The four-manual instrument of ninety stops presented by Mr. Curtis, of the Curtis Publishing Company, of Philadelphia, to Portland, his birthplace, for the auditorium of the fine new city hall was opened with a series of recitals given by Ralph Kinder, of Holy Trinity Church, Philadelphia; Charles Heinroth, Carnegie Institute organist, of Pittsburgh; Will C. Macfarlane, of St. Thomas's Church, New York, and R. Huntington Woodman, of the Packer Institute, Brooklyn.

The organ is said to have cost nearly \$40,000, and in power and stop capacity to have few equals in the world. It has as a foundation four pedal registers of 32-foot pitch, and in voicing, orchestral coloring and up-to-date mechanism is supposed to represent the last word in organ building. It was built by the Austin Company, of Hartford.

### Conrad Murphree's Work with a Tennessee Chautauqua

MONTEAGLE, TENN., Aug. 18.—Conrad Murphree, the baritone and head of the voice department on the Montague Chautauqua, directed his chorus in an inspiring concert at Fairmount College last Wednesday. In addition to the choral numbers Mr. Murphree sang solos and Miss Evans and Henry Evans and Miss Prather and Mrs. Kearnon were heard in duets. Mr. Mur-

phree has had a record number of pupils registered with him this Summer, and his chorus, which participates in two concerts a week, besides Sunday services, is highly enthusiastic in its work. Mr. Murphree is soon to go to Sewanee for a concert, and after the season here is over, on August 28, will go to Chicago and take a trip of ten days on the Great Lakes.

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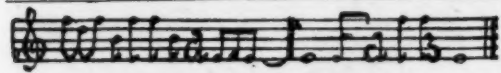


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LECTURE RECITALS

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Bromley Court Cambridge, Mass.**BENEDICT-JONES****FALL AND WINTER OPERA FOR LONDON**Covent Garden Promises a Season but Frowns upon Performances  
in Vernacular—Leoncavallo to Have His Own Company for  
Premiere of His New Opera at London Hippodrome.Bureau of Musical America,  
48 Cranborn St., W. C.,  
London, August 17, 1912.

THE members of the grand opera syndicate at Covent Garden do not permit their projects to become public unless they are likely to be fulfilled, and, therefore, I think that the Autumn and Winter opera series they are said to be promulgating are well-nigh sure to be given. I am afraid performances in the vernacular will not prevail; the repertory is more likely to be devoted to German works, from what I hear. But we must be thankful to have opera at all in the late and early months of a year, especially when it is of the quality invariably presented at Covent Garden. The management does not exist on philanthropic lines; its aim is to place before its patrons representations of great artistic value of the class of opera that those patrons demand, so that financial as well as artistic success is attained.

It is quite certain that if the aristocracy and the wealthy opera-going public were to evince a preference for English performances they would have them at our leading opera house. Until that auspicious day arrives foreign languages will win the day, as a rule, at Covent Garden, although it is possible that an occasional exception will be made. In any case I believe it is unlikely that the syndicate would venture again upon the production of a new native opera; its former experience in that respect has not been fortunate.

A decade or so ago people would have been astounded at the news that a new opera by one of Italy's greatest living composers was to be produced at a London variety theater. But this present age is full of sensations, and no one is much surprised. Indeed, since the lead was given by Sir Edward Elgar with his grand "India" ballet, written for and produced at the Coliseum, it is quite a matter of course that other famous musicians should follow in his footsteps. It will be remembered that last Autumn Sir Edward Moss prevailed upon the distinguished Italian composer, Leoncavallo, to come to London and conduct a series of performances of his famous opera, "Pagliacci," at the Hippodrome, the Maestro himself selecting the company and chorus, which came over with him. So successful did the engagement prove that a tempting offer was made to the composer before he left London to return this year and add to the interest of his reappearance by bringing with him a brand new work. In other words, Leoncavallo was commissioned by Sir Edward Moss to compose an opera expressly for the London Hippodrome. Upon that task he set to work some months ago, and it is now completed. Already, in fact, the novelty is being rehearsed under the composer's direction at Montecatini, near Florence, where in due course a private performance of it will be given for copyright purposes, and the work will be produced at the Hippodrome on Monday, September 16.

Composer to Choose Own Company.

Leoncavallo's new opera bears the title of "I Zingari" (The Gypsies), and the libretto, by Enrico Cavacchioli and Guglielmo Emanuel, is based upon a story by the well-known Russian writer, Pushkin. There are two scenes and the tale runs a tragic course. Leoncavallo is declared by one who has been privileged to hear parts of the music to have written an intensely dramatic and highly emotional score. He is again selecting his own artists and chorus for the London production, and will, of course, conduct the performances.

Rarely has the Winter Garden's Pavilion at Bournemouth held such a densely crowded and wildly enthusiastic audience as on last Saturday evening, when Marie Hall made one of her periodical visits. Nothing could have exceeded the delight of the enormous gathering and it was good to witness the whole-hearted jollity that was visible throughout the proceedings, for it was indeed a thoroughly enjoyable con-

cert. The distinguished violinist was in her very best form, and she quite carried away her hearers with her eloquent account of Max Bruch's popular Violin Concerto in G Minor. Miss Hall also played a group of violin solos consisting of (a) "Meditation," Glazounow; (b) "Mazurka," Koniski; (c) "Slumber Song," Haydn-Wood, and (d) "Moto Perpetuo," by Ries. Vocal relief was forthcoming from Sam Hemsall, and the orchestra, under Mr. Godfrey, played a pleasing and well-varied selection of pieces.

On Sunday evening last at the Tower Theater, Liverpool, Mischa Elman, supported by Percy B. Kahn at the pianoforte, gave a very fine reading of Beethoven's Sonata in F, Op. 26—perhaps one of the most melodious and captivating among that splendid collection—and an equally illuminating version of Max Bruch's Concerto in G Minor. Marie Stiven, who possesses all the personal and artistic qualifications necessary for a successful career, rendered adequate assistance with several songs, being heard to special advantage in the "Flower Song" from "Faust," and an excellent rendering of Chaminade's "Silver Ring."

Fighting the Claque.

When the Alhambra Theater, which closed Monday for seven weeks, again opens its doors there will be no sign of the claque system by which professional applauders are employed, as in theaters on the Continent, to welcome the various artists. At any rate the management has decided that there shall be no claque, although it is probable that at all theaters certain newcomers will continue to accept the offers of "applauders" who, for a monetary consideration, will lead hearty hand-clapping during the early stages of an engagement. How active have been the clagues in the past may be judged from the experience of one well-known operatic artist. On arriving in London she was approached by a man who said he could place a claque at her disposal. The singer declined. "In that case," said the man, "we shall applaud you at the wrong time." Hence, the singer paid in order that these applauders should keep away from the theater.

A new concert pavilion has been built at Forquay at a cost of £20,000, and will be opened this evening. The new pavilion is designed to seat 2,000. The opening concert will be given by an operatic party from the London Opera House.

Among the recent arrivals here is Gustave Kerker, composer of the music of "The Grass Widows," which will be produced at the Apollo Theater on September 7. Mr. Kerker will superintend the rehearsals of his new work and conduct the first performance. ANTONY M. STERN.

Former Boston Baritone Opens Studio  
in Los Angeles

LOS ANGELES, CAL., Aug. 18.—Arthur Babcock, a baritone well known in Boston as a member of the New England Conservatory faculty for seven years and soloist at Leyden Church, Brookline, has just opened a studio in Los Angeles. He recently returned to this country after two years of study in Europe spent principally in Paris, where he was a pupil of Sbriglia and Fugère. In addition to his studio work here he will teach at Miss Orton's School at Pasadena.

Writing a Biography of Ethelbert Nevin

Vance Thompson, the noted American journalist, has recently begun work on a biography of Ethelbert Nevin, which will be the first exhaustive book on the life and work of this pioneer American composer. Nevin has been dead but little more than a decade and in consideration of the tremendous popularity some of his songs and piano pieces have gained, both here and abroad, Mr. Thompson's work will be a welcome addition to musical bibliography. He is at present at his Connecticut home gathering his material. It may be mentioned that he knew the composer well and is thus especially fitted to undertake the task.

England's three important Autumn festivals this year will be those held at Hereford, Birmingham and Bristol.

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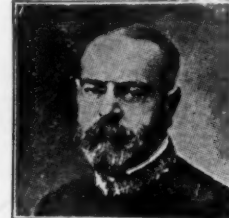
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perchance abandoned commercial positions at home and had come abroad, lured by the hope of attaining fame, first on Old World stages and later in the homeland. This sort of thing has become quite frequent nowadays, but the days of 1890 were the days of the pioneers.

George E. Shea, a graduate of Princeton, was among those who realized this dream of artistic achievement—in fact, he was the first American man to do so. Eighteen years ago he made his debut at the Royal French Opera of The Hague, and there and in other large Dutch cities he sang most successfully during three consecutive seasons the first baritone parts in many operas, among which were "Hamlet," "William Tell," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Hérodiade," "Aida," "Il Trovatore," "Les Huguenots," "Samson et Dalila."

From then until now, in opera and in concert, in the United States, in Mexico, in London, in Paris, in other French cities and in Belgium, *bona fide* appearances, with *bona fide* press notices—this American by example and by precept, as the public singer and as the teacher, has continued to make manifest the beauties of the music of the French—not, however, to the exclusion or neglect of the mastersongs of other nations. And now the value of his services to Art has been gracefully acknowledged by the French Government, patron of French art and of all art.

Mr. Shea, however, finds his greatest usefulness in the exercise of his intimate knowledge of the human voice and in his ability to impart rapidly its correct production. This knowledge and this ability are gained only through years of just experience as he has had, and even then only by the artist possessed of a trained, delicate and discriminating ear. To this add profound research in the physiology and psychology of the voice and you have—as embodied in George E. Shea—a teacher of unusual breadth and effectiveness: voice specialist, artist, musician and linguist.

### May Peterson Sings "Manon"

May Esther Peterson, a young American well known in Paris society, sang the title part of "Manon" last week at the Opéra in Aix-les-Bains. She scored an undoubted success, her youthfulness and winsomeness capturing the French audience. Warm applause greeted her on several occasions in the third act. She was at her best in the dramatic parts and, in particular, in the final scene, in which she was most appealing.

Miss Peterson has a very attractive voice and she knows how to make use of it to the greatest advantage. Her upper register is particularly clear and beautiful, while her lower notes are remarkably sweet and full.

Arrigo Boito has decided to suppress the fourth act of his opera "Nero," which will end with the death of Nero's mother. The last act will represent Nero in the subterranean passages of the Coliseum. Rome is burning and the Emperor of the Romans is surrounded with the terrifying spectres of dying gladiators and Christians.

Gabriele d'Annunzio is writing a new novel entitled "Orpheus," for which Nadia Boulanger, Raoul Pugno's collaborator on "The Dead City," will write an opera score.

Edouard Risler, the pianist, took a prominent part last week in the fifth classical concert of the season at the Casino of Vichy. He played four numbers: Beethoven's Concerto in C Minor, Schubert's Impromptu in B Flat, Liszt's Polonaise in E Flat, and an arrangement of Liszt's Préludes.

From Vevey, Switzerland, come several musical news items of interest this week. The Federal Fête of Music took place in that town and gathered together 1,500 musicians and 37 bands.

The Villa Bonport at La Tour de Peilz, which Harold Bauer has been occupying this Summer, was formerly the home of the great French painter Gustave Courbet. In the neighborhood of Mr. Bauer's villa can be heard the daily cacophony of forty pianos, for such is the number of pupils now studying with him and residing nearby.

Oscar Seagle, the noted American baritone, has just returned from Deauville, the Newport of France, where he spent last week in the company of Jean de Reszke. The latter wishes denied the rumor of his intended visit to Chicago next season. Mr. Dippel heard him sing this Summer and was struck by the marvelous preservation of his world-famed vocal equipment. De Reszke is flattered by the eagerness of the American public to hear him once more, but he has given up his public appearances definitely. He will remain in Paris as usual and devote himself to his large class.



Oscar Seagle, the American Baritone, at Deauville, Where He Recently Spent a Week with Jean de Reszke

Renée Criticos, daughter of the noted singing teacher, has just scored a success at her operatic debut in Aix-les-Bains, where she sang the parts of *Micaela* and *Sophie*, in "Carmen" and "Werther" respectively. It is difficult to say in which she appeared to the better advantage, for her acting and singing in both rôles were remarkably good. She has been at a noteworthy school—that of her father—and has grown up in a musical atmosphere of rare intensity. At her parents' home she has met, from her infancy, all that Paris recognizes as celebrities in the music world. Here, by constant study, she has achieved vocal skill and charm of style rarely equaled in one so young.

Mlle. Criticos composed the part of *Micaela* as only one long accustomed to stage life can do. Her diction is very clear and her acting is contained and precise. Her voice is well placed. She was



Renée Criticos, Who Has Made Her Début in Opera at Aix-les-Bains

particularly remarked in her interpretation of the solo in the third act of "Carmen." Her impersonation of *Sophie* was in every way the equal of her *Micaela*. She was warmly applauded at every stage of her performances and her success augurs well for her future appearances.

She has been asked for the last two years to go to America and has been offered engagements by one of the prominent operatic managers who spends much of his Summers in Paris. But she sensibly insists that she wants to win her laurels in France before appearing before the American public.

Paris is much interested in the Oriental dances given by the noted ballet dancer Gervaise. She has created adaptations of Moorish and Oriental dances that are original and captivating and is to interpret her dances in ballets written specially for her next season. Her creations are only paral-

leled by those of Regina Badet several years ago at the Opéra Comique, before that star abandoned the operatic stage for that of comedy.  
DANIEL LYNDY BLOUNT.

## FINALE OF PITTSBURGH'S OUTDOOR CONCERT SERIES

Bernthaler Orchestra Aided by Soloists and Local Chorus in Striking Programs of Closing Week

PITTSBURGH, Aug. 24.—The Pittsburgh Festival Orchestra closed a successful season at the Schenley Music Garden last night, thousands of music lovers of Pittsburgh having been entertained during the eight weeks of open-air events. During an intermission Tuesday night the veteran, Daniel Ashworth, made an address on the power of music and the great public services which Director Carl Bernthaler, with his orchestra, has rendered to the people of Pittsburgh during this Summer series.

Professor Bach, of the piano department of the Beaver, Pa., Conservatory, made his appearance as soloist on that night and chose as his solo number the Weber "Konzertstück." His rendition was graceful and polished, his entire performance being of a satisfying order. Another soloist was Mrs. Myrtle Holmes Bushong, who displayed a soprano of good tonal quality. Her offerings included "Dich, Theure Halle," from "Tannhäuser," the "Jewel Song" from "Faust" and encores. Edward Osler exhibited a voice which won for him gratifying applause. The orchestra played the "William Tell" Overture and "Habañera" from Victor Herbert's "Natoma."

The Teutonia Männerchor appeared on Wednesday night with Ida May Heatley, contralto, and T. Earle Yearsley, tenor, and the friends of the organization and singers gave them a most hearty reception.

The orchestra played for the Milk and Ice Association benefit to-night, and for a time it looked as though there might be a strike because of this action. The trouble was brought to an end by Mr. Bernthaler's announcing that none of the performers would receive pay for their services.

Mr. Bernthaler expects to leave shortly for Europe, where he will spend considerable time.  
E. C. S.

### The Original Von Bülow

[From the Pall Mall Gazette]

A monument has just been unveiled in Mecklenburg-Schwerin, bearing the following interesting subscription: "To the Knight, Godefroy von Bülow, authentic ancestor of all the Bülows." The family has given Germany many distinguished sons, including not only the ex-Chancellor, but also Hans von Bülow, the pianist, the first husband of Mme. Cosima Wagner; and they all claim to be cousins more or less distant.

Max Reger has dedicated his latest work, "To Hope," for contralto, with orchestral accompaniment, to the Munich Reger-singer, Anna Erler-Schnaudt, who will introduce it at a Meiningen Court Orchestra concert.

Otto Lohse began his new duties as conductor-in-chief of the Leipzig Municipal Opera with a performance of "Fidelio" that aroused much enthusiasm.



## PSYCHOLOGICAL AND SOCIALISTIC ASPECTS OF THE PROBLEM OF RAGTIME

### A Critical Answer to the Theory of "Apaches, Mollycoddles and Highbrows"

By ALEXANDER S. THOMPSON

THE title, "Apaches, Mollycoddles and Highbrows," is striking and bound to arrest attention. Arthur Farwell writes striking and, on the whole, very interesting articles, which I always read with great interest. The article under the foregoing title has for its thesis "the psychological line of cleavage between popular and artistic music, or, in other words, the thesis that the two styles of music are entirely separate. He speaks of "these two worlds of music." On these lines he has written more than one article and has invoked the aid of psychological principles, but before he goes further I wish to quote to him from the French psychologist Ribot, "The Psychology of the Emotions," Chapter VII, "Evolution in Homogeneous Form." "The primary emotion remains identical with itself, through the whole course of evolution; it increases only in complexity." Here are some examples:

"Aesthetic emotion has its origin in a surplus of activity expending itself in a particular direction, under the influence of the creative imagination; and it preserves this fundamental character from the drawings scratched on flints by quaternary man, or the symbolic dance of savages, through the classic ages, to the quintessential refinements of the decadents. It is true that not all are disposed to admit this; a person of delicate artistic temperament, brought up in a very cultured environment, and suddenly thrown into the midst of savage aesthetics, would deny any community of nature, but in this he would be mistaken. Those centuries which had no sense of evolution (the seventeenth and the eighteenth), could see nothing in the origin of art but incomprehensible crudities, not worth notice. The transition from simplicity to complexity took place through the accumulation of knowledge, of ideas, and technical skill, and of causes or occasions of new ways of feeling: thus were formed juxtaposed aggregates acting by quality and quantity. This progress from simplicity to complexity is seen better than anywhere else in the development of the feeling for music, the most emotional of all the arts."

#### Antagonistic Elements

It seems reasonable that the little distance between American popular music and artistic music would be easily passed by

education and training. If there were not two antagonistic elements to be overcome, viz.: the ethnographic element, the racial quality in much of the so-called universal artistic music, that is entirely foreign to the American people as a whole and to their mode of thinking and feeling; and the decadent quality in much of the music, a product effeminate, weak, emasculated as far as rhythm is concerned, which, when brought in contact with the virile, optimistic, hustling spirit of Young America is, to use the late Dr. Parker's (of London Temple) comparison, like a lady's Swiss watch shuddering at the stroke of Big Ben in Westminster.

Personally, I bow to the content of American popular music. I believe it is worthy of observation as to whether it does not contain the germ of the American music that is to come. As to its form, I believe there is nothing new or original there; at least, that is my impression from a limited experience.

As to Mr. Cobb being stirred by "My Old Kentucky Home," he should cheer up, he is getting on musically. The process known to psychologists as "apperception" plays quite a part in musical enjoyment at times. His experience is a pure case of "apperception," the association of the music with a former experience; had he not had that "apperception" he would have been compelled to enjoy the music as music, which he could have done, very likely.

#### Purely Musical Effect

I find that young college students never having heard the "tally-ho," are quite unable to "apperceive" the hunter's horn effects introduced into pieces by composers, so that they enjoy the effect simply as music.

I observe that Mr. Farwell speaks of the psychologist, Bergson. I am sure that M. Bergson, judging by his remarks on melody last fall in London, would scarcely approve of his distinctions between "musical sound," "musical ideas," "musical thought." Mr. Bergson says that change, not a static condition, is the natural condition; one note succeeding the other comes to the mind as a melody; break it off at any given point it simply forms another melody, etc. What style of melody, musical idea one may prefer differs very much even among cultivated musicians. I heard some music in the Chinese theater; much of it had too much cymbal for me, but occasionally I heard a minor phrase that was as well defined to my ear as any similar strain in Occidental music.

### The Benighted Lover of Ragtime as a Musical "Man with the Hoe"

By RUDOLPH BISMARCK VON LIEBICH

ARTHUR FARWELL'S defense of ragtime is so clever and, on the other hand, he is so well known as a serious and sincere writer on higher musical subjects that one might be tempted to reverse his own supposition regarding its opponents. Is this opinion of Mr. Farwell's "vitiated by self-interest" or is it the truthful expression of his latest thought?

He says: "What right has the man of culture to pass judgment on the goodness or badness of ragtime, of popular music as a whole?" Now, if he does not wish to pass as a man of culture, that is of

course his own affair. But if he does, why does he venture to pass judgment on ragtime? If his musical culture is indeed "A little garden almost microscopic in comparison with the great wild of popular music," as he himself implies, one can but offer him condolence, but we cannot accept him as a judge of music. He is known as a musician—well known, and on the strength of it, he claims to be a judge of ragtime, which, he hints, is not music. Mr. Farwell has reached an impasse.

To take some of his statements *seriatim*, as quoted in Jacob's *Orchestra Monthly*: "Ragtime (as well as other forms of musical composition), unquestionably has its ethical side, and if there were no reason for its existence, in all probability it would follow the universal law of annihilation." Unfortunately, that same argument applies to typhoid, opium smoking, slums or blind staggers. But we do not, therefore, welcome, praise or defend these things. Child labor exists. If there were no reason for its existence, in all probability it, too, would follow the same universal law. It would be easy to make out a case in its favor. Does it not show man's superiority over

the animals? No kitten ever fed the old cat, nor does the robin get its food from its young. It is man's glory (?) that he can compel his young to support him. But if a man seriously advanced such an argument, you would think him more like a hyena than a man—if that comparison did not insult the hyena.

#### An Analogy in Dog Fights

Again: "A man whose life and circumstance is otherwise musicless, through poverty, unfortunate location, absence of all better musical opportunity or experience, will find positive pleasure in the ragtime of the street, and it cannot, to him, be anything but good." The same argument would justify the poor in claiming that cheap gin, dog fights or incest cannot to them be anything but good. But Mr. Farwell bids us "Realize for and by whom popular music exists. Its beneficiaries, or victims, according to one's point of view, will probably be allowed some consideration in a discussion of the matter. They are scarcely slaves for whom everything is to be decided by their master." Indeed! Does not the master class decide where and how long the worker shall work, also how much he shall be paid; and thereby fix within the narrowest possible bounds his residence and habits? Practically everything is decided for the majority by a master whose name is "Economic Determinism."

On the other hand, "One may have a positive passion for ragtime without evincing the slightest interest in music, i. e., music, the art." Here then is an admission that a person may hear ragtime all his life and yet never learn to enjoy real music—"Music, the art," as he calls it. This, surely, is a direct and wholly negative answer to his question, "Is ragtime progressive?" But, "The man of the people will no more forego the exercise of his primitive musical sense than he will forego the exercise of his other senses in their primitive capacities." Mr. Farwell has already admitted that the hearing of ragtime does not lead a man to an appreciation of real music ("music, the art"). So his argument is directly against popular music. If ragtime trains his "feet rather than his soul," but, if at the same time he insists (as Mr. Farwell admits) on some kind of music diet, why not feed him good music and train his soul? Is Mr. Farwell in a position to judge what might be the condition of popular musical taste, if for the last generation all public performances of music had consisted of "music, the art?" As to "the broad average of this sense, which in any race determines and fixes the altitude of its popular music," this is one determining factor. We might call it the result of our musical heredity. But what of environment? In the answer to this last question will be found the crux of the situation. No one who (like Mr. Farwell himself) enjoys the delight of creative musical work will endeavor to prevent the ragtime composer from composing all he wants to. But that is not what does the mischief. The mischief comes from the wholesale distribution of the popular composer's product, a distribution so crowded that there seems, indeed, for the average citizen little time or chance for good or real music. Because a few music publishers can grow wealthy through exploiting the ragtime composer, that is why we are so overwhelmed with ragtime music. And the publisher can exploit the composer only through the falsity of our system, which allows:

#### He "Needs the Money"

First—The financial side of music to be controlled by private individuals for the sake of private profit.

Second—The exploitation of the mass of the people to such an extent that they must

seize on any and every opportunity to earn a few more dollars. This is why the ragtime composer writes and sells ragtime. He needs the money.

Before the age of private ownership of the tools of production, when the worker himself owned his little tools, he sang at his work. Serene in knowing that his daily bread was assured, music was to him a spontaneous means of self-expression. This was one of the chief sources of the true folk-song. With the advent of the machine age, when the giant tools of production (machines, factories, railroads) are owned by the few for their private gain and the worker is compelled to beg for work, which may at any time be denied him, he has no heart for song. Music as a spontaneous means of self-expression is no longer for him. He accepts his songs like his clothes, made for one reason only—profit; and songs and clothes alike are shoddy, to his dire and tragic impoverishment.

Some of the keenest intellects of our time see that music, "the art," is of real importance to the life of a nation, and should therefore be published and performed, not for private profit but for public good.

But Mr. Farwell hints that the people are unable to appreciate "Music, the art." Perhaps so. But if so, why? Take his own illustration of the relative quantities of art-music and ragtime music supplied to the people, and use it on the material plane. For instance, cut off the *water supply*, down to "a little garden almost microscopic, in comparison to the great wild" of the *saloon*. What would happen? Would we not have a nation of drunkards? How many people would appreciate good spring water? Again: "To make out a case against popular music is something like making out a case against the sense of hearing," says Mr. Farwell. And later he adds: "One might as well make out a case against the grass." Now, one may claim that intoxicants are fully as ubiquitous as ragtime. Yet one may plead for their abolishment without making out a case against thirst. In each case, we argue not against the sense (or the desire) but for a better and more wholesome means of employing or gratifying it, and, moreover, we submit that this plea is entirely altruistic. If from to-morrow on the nation would quench its thirst with water and its musical thirst with music, the art, the race would be greatly strengthened and benefited.

#### Insulting the Masses

To insult the nation by claiming that the people are inherently incapable of appreciating musical art, this is flinging the last dregs of degradation into the faces of the dispossessed.

Here the case may rest, having shown that:

First—There is no reason whatever for the insulting supposition that the masses would have no music to enjoy if ragtime were taken from them; and

Second—That popular music is not "created out of their own spirit," but purely out of their economic need.

The opportunity of forcing popular music upon them is created by our iniquitous social system, which gives them no chance of knowing and demanding good music.

Coda—To claim that ragtime is not music at all is an exceedingly clever evasion, so clever it may mislead a larger number of Mr. Farwell's readers. But these composers use melody and harmony—they have some feeling for metre, rhythm, dynamics, and presumably even timbre—since all these factors enter into their work. Will Mr. Farwell kindly go a step further? He has told us what ragtime is not. Will he now kindly inform us what ragtime is?

### Where Professors and Socialists Fail to Understand Music

By ARTHUR FARWELL

THE foregoing suggestions and arguments of Messrs. Thompson and von Liebich are very interesting and sometimes profitable, especially in the case of the former. My articles on this subject have been far from complete in their treatment of it, but I had not supposed that they would allow room for a total mistaking of

my very fundamental beliefs in the matter, as has in some instances been the case.

Before all else, however, I must say that I do not intend to allow psychological refinements or socialistic vagaries to befog the plain, practical issues which I have raised. These are:

That the line of the psychological boundary between popular music and

[Continued on next page]

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# PSYCHOLOGICAL AND SOCIALISTIC ASPECTS OF THE PROBLEMS OF RAGTIME

[Continued from page 26]

music the art is a very sharp one (even if subject to gradual change), and that popular music, including ragtime, is created by the people for the people, out of their own need, and that it is therefore creative and good, as far as it goes.

I must here correct any impression which I may inadvertently have given out, that I believe that the "people" are inherently incapable of appreciating musical art. One need only go to Central Park any Summer evening to see great masses of the people enjoying the masterworks of music. Mr. von Liebig has erroneously supposed that because I have pointed out a psychological dead-line between popular and art music, I have also supposed that that dead-line could not be crossed by human beings. The music can not cross it and remain "popular music" and "music, the art" respectively, but an immense number of people can cross it easily, and pass from the sphere of one to that of the other, given the right conditions.

Mr. Thompson is very apt in his quotation from Ribot. Music the art is surely an evolutionary development from primitive music, a fact which I readily accept; but even though this evolution involves a bridge of some sort from that which our popular music represents to that which our musical art represents, it must at the same time be recognized, for practical purposes, that our popular music, as such, and in order to remain such, must "shimmy on its own side" of the psychological dead-line.

## Wrong Way to the Goal

Now as to the deeply important matter of crossing "the little distance between American popular music and artistic music," Mr. Thompson points to the true and inevitable goal, but shows the wrong way. The theory of the world thus far, as Mr. Thompson faithfully reflects it, has been that "education and training" represent the royal road across the gap. Education and training will go on, and will fulfill their great functions. Only we have begun to see what are the limitations of education and training, and what is the blindness of many of their methods.

Education and training are all right as far as they go, but the world is ready for a new step. The failure of education and training to provide us with this new and needed step is due to the fundamental error of supposing music to be an intellectual thing, whereas the truth is that it is a matter of the spirit.

If we had waited for "education and training" to bring the hundreds of thousands of people who visit the Central Park concerts to the point where they now stand, of enjoying to the depth of their natures such symphonic music, we would have waited long and in vain. Where it might take a life time, or half a dozen incarnations, to bring a man to the head-knowledge and book-knowledge which would enable him to "appreciate" such music, by the simple process of placing him in the right

relation to that music he receives the very soul of it into his soul at once. And supposing that he had been brought, through education and training, to the point of appreciating symphonic music from the Boston Symphony program point of view,—were it not better that he had a millstone about his neck and he were thrown into the sea?

The education and training in music which the world cries out for to-day is the bringing of the world's greatest music directly to the mass of the people, in a festive or semi-ceremonial way, where the strange and undreamed-of forces working under the principles of what is known as "crowd psychology" vivify and sensitize individual souls to their highest potency, and make each the possessor of the faculties of all. This immediate and uplifting mass-application, and not some interminable educational scheme for the intellectual development of the individual, is the new task which lies before our democracy in this great question of music and the people. We have plenty of educational bread for the feeding of special intellects, but meanwhile the spirit of the masses goes hungry.

In view of this, Mr. Thompson's interesting points of nationalism and decadence are of comparatively slight importance. Decadent music will naturally kill itself; and under the inspiration hinted at above, nationalistic barriers dissolve and vanish as quickly as does the psychological dead-line.

We may yet get something more appropriate in the way of content for our musical art out of our popular music. If so, it is to be noted that this would bear further witness to the dead-line. For it is not the makers of popular music who will produce such art, but the composers who look at it from the vantage point of the ground beyond the dead-line, and whose musical mathematics goes beyond the ceaseless reiteration of one, two, three, or one, two, three, four.

## Crossing the Dead-line

The crossing of the dead-line, in any manner, is more a passage through the fourth dimension than an evolution (although this in itself may be but one of the steps of evolution, broadly considered). In other words, despite the fact that water can be turned into steam, the sharp distinction between water and steam continues to exist.

When I say that the psychological dead-line is a fixed and definite thing (relatively, since "change is the natural condition"), I do not mean that a crowd of "Apaches" can not be exalted by the power of great music, greatly rendered, to a "highbrow" state of true enjoyment of artistic music. Such a phenomenal occurrence is possible, since the appeal of music is direct, and emotional or spiritual, not round-about and intellectual. You could not, however, interest a single one of those "Apaches" intellectually, and taken individually, in a page of the same score which under other conditions gives him the highest enjoyment. He wants the thing, not the theory. To write "popular music" for those same

"Apaches," you would still have to keep on the safe side of the psychological dead-line.

Specifically, as to Mr. von Liebig's arguments, it will be plain now that I am not "insulting the masses." Beyond this I may say that his is the pure socialistic argument—always the same old delusion that the universe rests upon the elephant's back of economics; that every ill is to be remedied by economic adjustment.

Mr. von Liebig lays the non-artistic musical environment—lays the ragtime environment—of the masses at the door of the publisher. Nonsense! The publisher is a servant who does the bidding of his master, the public, to the best of his ability. Mr. von Liebig has this idea of the oppression of the masses, in every respect, fixed so firmly in his head that he is actually able to get so distorted an idea as that the distribution of ragtime in some mysterious way (not explained) cuts off the supply of artistic music from the people, as one might cut off the water supply! How does it do it? And where is that great supply that is being cut off? I see everywhere more and more artistic music being given to the people each year, from Atlantic to Pacific; but nowhere do I see ragtime "cutting it off"! Mr. von Liebig needs to stop introspective socialistic theorizing, and to get out and see what is going on.

## The Musical "Man with the Hoe"

Apparently Mr. von Liebig sees in the ragtime-loving man who "does not like 'classical' music," the down-trodden victim of a conspiracy between the composer and the publisher aided and abetted by "economic determinism"—a veritable musical "Man with the Hoe." Well, I do not. To me he is merely the sort that comes up to you with a chip on his shoulder and says, "you can't learn me nothing." Like the beasts of the field, he knows what he wants. Down-trodden? Not a bit. This man merely has not waked up yet. He has not been given a chance to wake up? Nonsense again! Too often he does not want to wake up, because when he does, he will have to think. Nevertheless, humanity is teeming with movements to-day, as never before, to wake him up.

The composer and publisher do not, as Mr. von Liebig supposes, determine what music the people shall have and enjoy, as the "master class" determines the laborer's wage and length of working day. The ragtime composer and publisher study most assiduously the demand and taste of the public in their chosen field, and strive to satisfy it to the best of their ability. The only thing "economic determinism" determines in this matter is that if a popular music composer does not keep on his side of the psychological dead-line, i.e., fulfill the public's requirement in his proper field, he cannot make a living.

Mr. von Liebig says that the reason "why the ragtime composer writes and sells his music" is because "he needs the money." Triple nonsense! He composes ragtime because he has a talent for it, and if he receives money for it, he should; he has performed a service, and the laborer is worthy of his hire.

To the question,—If ragtime trains the feet, and if people must have music, why not feed them the kind of music (I object to Mr. von Liebig's term "good") that trains the soul? I answer, by all means. Do! The more the better. That is why some of us are working so hard for the advance of municipal music and pageantry.

## Merely More Complex

I deny that the gratification of the musical sense through "musical art" is "better" (in the sense of moral hygienics) or "more wholesome" than the gratification of it through popular music. It is merely more

inclusive and complex. Often it is actually less wholesome, since such a large part of pretended musical art is worthless and leads away from the sanity of primitive music.

All of Mr. von Liebig's arguments which are based upon an analogy of ragtime and gin, typhoid, slums, etc., may be dismissed, since these are all life-destroying things, while popular music is positively creative as far as it goes; it is joy-giving and life-giving.

I do not say that ragtime is not music, but that it is distinctly not "music, the art." What is it, then? asks Mr. von Liebig. It is that department of our music which lies on this side of the psychological dead-line.

Mr. Thompson takes his music with a little too much intellect; Mr. von Liebig with far too much—or is it too many—economics. When these gentlemen learn that music rests fundamentally upon neither of these things, but upon the living human spirit, they will be more alive to the truths of the present question.

## English Passion for Choral Music

[From the London Times]

"There are many who think that the passion of the English for choral music is a curse in disguise, inasmuch as it makes the advance of instrumental and all absolute music impossible. There are towns in England which will fill a huge building to overflowing many times a year to hear such a work as Handel's 'Messiah,' and yet will not fill it once to hear an orchestral concert offering them such fare as Beethoven's symphonies, nor will once fill a theatre to hear 'Die Meistersinger,' nor even a small room to hear a string quartet. This want of balance must be remedied; and in the festivals there seems hope of finding a lever, if only they will fight doggedly and continuously for instrumental music."

## Demands of Union Musicians Rejected in Toronto

TORONTO, Aug. 24.—Toronto theater managers, like those of New York and Chicago, have been having their troubles with union musicians and have finally met the issue by eliminating their orchestras. At practically all the theaters this week pianos only have been used. The union submitted a new scale demanding \$5 a week increase per man and also making specifications as to the number of weeks during which employment must be assured. These demands were rejected as well as overtures to a compromise.

## Francis Rogers to Open Concert Tour in Mid-September

Francis Rogers, the American baritone, is to return to New York from North Haven, Me., on September 14 to begin his concert season. The first concert will be at Manchester, Mass., on September 17, followed by appearances at Lenox on September 20 and Johnstown, N. Y., on September 23. Mr. Rogers will resume his teaching on October 1.

## Germaine Schnitzer Engaged by St. Louis Orchestra

Germaine Schnitzer, the pianist, has been engaged as soloist with the St. Louis Symphony Orchestra, Max Zach director, for February 28 and March 1 next.



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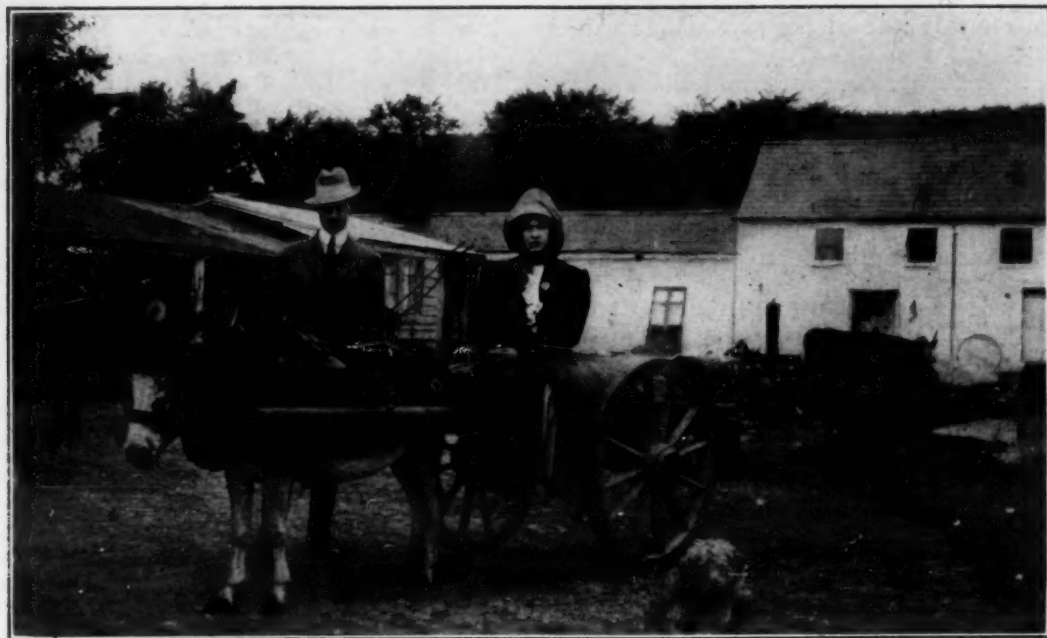
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## CONCERT TOUR FOR EGANI, OPERATIC TENOR



Tomaso Egani, the Young American Tenor, and His Wife, Mme. Lilian Breton, Soprano, Photographed Amid Rustic Surroundings Near the Lakes of Killarney, in Ireland

TOMASO EGANI, the American tenor, who has recently completed a highly successful tour in Ireland, is to devote his energies to the American concert field during the coming season, thirty concerts having already been booked for the young singer in this country. During his Irish tour Mr. Egani took an opportunity to visit that Mecca of tourists in Ireland, the Lakes of Killarney. In the above picture the tenor

is seen with his wife, Mme. Lilian Breton, the soprano, surrounded by four varieties of Irish animal life in a farm yard on one of the hills overlooking the upper portion of the Killarney lakes.

Mrs. Egani is here pictured on one of the low-back cars which inspired the old Irish song, "The Low-Back Car," written by the poet, Samuel Lover, whose lyric gifts have been handed down to his grandson, Victor Herbert.

## SOUTHERN CITIES RIPE FOR PERMANENT OPERA

By ROBERT GRAU

IT has always struck me as strange, if not indeed amazing, that some effort is not made to provide operatic fare for the most prosperous of American peoples—and I ought to add the most musical—for there is everything to indicate that the South, that section of the country from Richmond to New Orleans, would give a splendid public response to any impresario who had the temerity to organize a grand opera company along the most progressive lines.

It is not because Atlanta, Ga., a city about the size of New Haven, Conn., has survived all other cities five times its size in its patronage of the Metropolitan company, nor is it due to the fact that that city holds the *World's record* for a week of grand opera, in that for three consecutive years the box-office there has recorded gross receipts close to or in excess of \$80,000 a week. This is \$20,000 more than the average at the Metropolitan Opera House in New York, \$30,000 more than the average in Chicago and more than double the weekly average in Boston or Philadelphia. In fact, it is this extraordinary record that has caused the directors of the Metropolitan Company to confine its tours to Atlanta. No other city is to be visited in the future except those with which the Metropolitan is affiliated, namely, Chicago, Boston and Philadelphia.

New Orleans supports grand opera ten weeks every year and I believe that with New Orleans and Atlanta as a basis an impresario could organize his forces so as to find a profitable field for at least forty weeks a year.

There are many Atlantas in the South and it is high time some one grasped the opportunities which such cities as Savannah, Charleston, Richmond, Mobile, Memphis, Nashville, Knoxville and Chattanooga present as assets to any operatic undertaking having for its purpose the expansion of the South as a musical institution.

Then there is Texas, with at least five cities that would subscribe handsomely for a week of grand opera each year. These are San Antonio, Houston, Dallas, Fort Worth and Galveston, while Little Rock and Hot Springs represent additional territory. No operatic organization has ever failed of a public response in any of these cities. Hence one must presume that an effectively conducted campaign for a permanent operatic enterprise to embrace all of these wealthy communities would enrich the impresario and result in hastening the day when opera houses will be created in a score of cities where to-day convention halls and armories serve for want of suitable auditoriums.

The United States, destined, as it is, to become the musical center of the world, is

still in a primitive state in so far as operatic conditions are concerned, but we are fast outgrowing this state. In Brazil and the Argentine Republic there are superb opera houses in cities of 60,000 inhabitants, yet our Denvers, St. Pauls, Omahas, Buffalos, Detroit and Clevelands have no auditoriums even for an occasional visit of a great organization. Even San Francisco has been without one until this year. There William William H. Leahy, founder of the famous Tivoli in that city, is to dedicate perhaps the handsomest home of grand opera in this country.

The capital necessary to create a greater musical South would be forthcoming without much effort. All of the Southern cities are noted for the public spirit that characterizes its merchants, and all that is required is to emulate the Atlanta methods in order to establish grand opera permanently south of Mason and Dixon's line. The mere fact that Signor Gatti-Casazza has decided to prolong the seasons at the Metropolitan to twenty-five weeks and that Herr Dippel is each year increasing the length of the Chicago season, foreshadows the ultimate end of all tours by these big organizations. This means that the rest of the country will have to do as Mr. Leahy is doing in San Francisco and Los Angeles—build its own opera houses and not depend upon New York and Chicago save for what are called "guests."

The day of commercialism in American grand opera is passed. In every city of reasonable size there are enough citizens to whom an opera house and local opera appeal as the highest aim of a progressive era, and any effort made to reach these people will meet with an amazing response. Perhaps the most difficult matter is to find capable impresarios, but interest in opera is now nation-wide and we know that the impresarios of to-day were unknown a generation ago. Hence if some intrepid individual will come forward and start this southern campaign a condition will be uncovered that will quickly provide incentive for similar efforts in other sections of this great country of ours.

The foregoing article was written several days before the return of Oscar Hammerstein to this country and over two weeks previous to that impresario's announcement that he would present grand opera in all of the larger cities and erect new opera houses in ten cities, as well.

In many of the telegraphed statements from the cities most interested a tendency to make light of Hammerstein's newest enterprise is distinctly apparent. Yet I am willing to go on record as of the opinion that, extraordinary and herculean as the task is, everything should come to pass precisely as scheduled, for there is no instance in the Hammerstein career of his ever failing to do what he attempted. It may be recalled that the same tendency to cast

ridicule on his efforts was in evidence when he announced his plans for the Manhattan Opera House, while no one really believed he would have the daring to carry out his London campaign; yet both opera houses were inaugurated on the very date originally set for their dedication.

Hence, despite the truly amazing character of Hammerstein's latest and most gigantic undertaking, it would be well for those likely to be affected by its success or failure to take the Wizard of West Forty-second street at his word. Moreover, the writer has good reason to believe that if the impresario proposes to make a personal visit to the cities where he intends to build these opera houses he will be accorded such a welcome and will be granted such co-operation that all doubt as to the seriousness of this, the greatest of Hammerstein projects, will be fully dispelled.

## PROMINENT ARTISTS JOIN FORCES AT LAKE GEORGE

Henry Holden Huss, Mrs. Huss and Boris Hambourg Heard in Program of Universal Nature

DIAMOND POINT, LAKE GEORGE, N. Y., Aug. 19.—One of the finest concerts yet heard here was that given on August 9 at the Lake George Country Club House by Mr. and Mrs. Henry Holden Huss, Boris Hambourg, the Russian 'cellist, and Eleonore Payez, pianist, one of Mr. Huss's most gifted artist-pupils. The program read as follows:

1. (a) d'all Abaco, "The Bagpipe," (b) di Marzi, Minuetto, (c) Lanzetti, Allegro Rhythmico, Mr. Hambourg; 2. (a) Old French Song, "Maman, dites-moi," (b) Fauré, "Après un Rêve," (c) Holmes, "La Belle du Roi," Mrs. Huss; 3. (a) Liszt, "Gondoliera," (b) Huss, Polonaise Brillante, Mr. Huss; 4. (a) Cui, Cantabile, (b) Saint-Saëns, "The Swan," (c) Popper, "Spinning Song," Mr. Hambourg; 5. (a) Huss, "Before Sunrise," (b) Willeby, "A June Morning," (c) Chadwick, "The Danza," Mrs. Huss; 6. Huss, Sonata for Violoncello and Piano, Mr. Hambourg and Mr. Huss.

The varied program interested the many hearers who formed the audience, and each number was received with great applause. Mr. Huss again established himself in the favor of Lake George music-lovers, his playing being masterly and poetically colored. His Polonaise Brillante, a virtuoso piece, tremendously difficult of execution, was presented most successfully.

Mrs. Huss gave her group of French songs with consummate art, and in the American group scored heavily in Mr. Huss's "Before Sunrise," an emotional song of rare beauty. She was received with earnest enthusiasm. No 'cellist to-day plays the old Italian masters better than does Mr. Hambourg and his group from the eighteenth century was replete with delicate charm. Likewise were the Cui, Popper and Saint-Saëns pieces and the artist was heartily welcomed.

Mr. Huss's Sonata, which has been performed by Alvin Schroeder, Lillian Littlehales, May Mukle, as well as having been the *pièce de résistance* at one of Mr. Hambourg's recitals two Winters ago, received a stirring performance. Both 'cellist and composer were in fine form and the four movements of the work were interpreted with mastery. Into his *Andante quasi Largo* Mr. Huss has put some of his finest musical ideas and Mr. Hambourg, who has the highest regard for the work, plays it *con amore*. There was an ovation for both artists at the conclusion of the sonata.

Eleonore Payez supplied admirable accompaniments for Mrs. Huss and Mr. Hambourg and later added several solos.

## ELIZABETH KELSO PATTERSON GIVES STUDENTS A HOME



Elizabeth Kelso Patterson with a Summer Class—Miss Patterson Is Second from the Left in the Second Row

The Patterson Home for Music and Art, of which Elizabeth Kelso Patterson, the New York soprano and teacher, is director, has been conducting Summer classes during the vacation months. Miss Patterson, who herself instructs all the pupils in the voice department, is receiving applications daily from students who wish to study violin and piano during the coming season. It is the purpose of her institution to have the pupils live at her home and recommend to them teachers in the various branches outside.

The accompanying picture shows Miss Patterson with a class of Summer students. It was taken in front of her residence-studio in West 104th Street, New York City.

## EDNA SHOWALTER SOLOIST

New York's Appreciative Outdoor Music Lovers Surprise Prima Donna

Edna Showalter, the American prima donna, appeared as soloist at the Central Park concert by the Volpe Symphony Orchestra on Wednesday evening of last week, receiving from the ten thousand auditors a demonstration of unreserved admiration. Her rendition of the aria from "Traviata," with her bell-like high E, awakened a great outburst of applause.

Miss Showalter was highly enthusiastic over the concert.

"What surprised me most," said she afterward, "was the size of the audience. I could hardly have hoped that there would be so many people in New York who could be drawn to a concert in which only the highest class of music was to be rendered. And the rapt attention with which the people listened to the various numbers, so beautifully performed under the masterly direction of Mr. Volpe, must have been a revelation to those present who may have been skeptical in regard to New York's appreciation of real music."

"I have sung many times at great music festivals, and to great audiences of grand opera lovers, but it was a new experience to find equal musical appreciation and enthusiasm at a free outdoor concert such as this one. It means that America, and especially good old New York, has 'arrived' in a musical sense. At this rate of progress before many years New York will be the real musical capital of the world; and native musical talent will find full appreciation and big incentive to accomplishment."

A complete edition of the letters of Weber is being prepared by Dr. George Kaiser of Dresden.

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## CANADA TO HEAR HALLOCK

## American Pianist Begins Tour of the Dominion Early in November

Canadian music-lovers will have their first opportunity next Fall of hearing Mme. Mary Hallock, the American pianist. During October Mme. Hallock will give recitals in the Eastern States, but on November 4 she will inaugurate her first Canadian tour at Halifax, N. S., where she will be the third number in the all-star artists series, the other two attractions being Mme. Nordica and David Bispham.

During the two weeks following the Halifax date Mme. Hallock will give recitals in Sydney, Amherst, Sackville, St. John, Quebec, Sherbrooke and Montreal, returning to New York to fill an engagement with the New York Rubinstein Club on November 16. Immediately afterward Mme. Hallock will return to Canada for recitals in Kingston, Ottawa, Belleville, Toronto, Hamilton, London, Brockville and St. Catharines, which will occupy the pianist until December 1.

During December, January and the first half of February Mme. Hallock will fill engagements in the Middle and Western States, en route to the Pacific Coast, where she is already booked for a four weeks' tour commencing in Vancouver the middle of February.

## Paul Althouse Sings at Long Branch Reception in His Honor

Paul Althouse, the young American tenor, a member of the Metropolitan Opera Company for the coming season, was the guest of honor at a recent reception given at Long Branch, N. J., by Mr. and Mrs. W. S. B. Parker. Mr. Althouse sang artistically "E Lucevan le stelle," "Celeste Aida," "La Donna è Mobile" and "I Know a Lovely Garden," by D'Hardelot. The tenor's voice was full of color and warmth and he exhibited excellent quality of tone power and compass.

Lillian Drake Worden, pupil of Alexander Lambert; Agnes Lane, pupil of Oscar Saenger; Margaret Winfield Parker, of Crane Institute of Music, and Ortrud Latham Crum, pupil of Mme. Craupmann, assisted in the program of the evening.

## Arthur Philips Attracts Audience to Concert in Native City

BATTLEBORO, VT., Aug. 24.—Arthur Philips, the American baritone, who has returned from a successful season at Hammerstein's London Opera House, was the principal figure in a concert given on Thursday evening under the auspices of the Brattleboro Women's Club. Mr. Philips' appearance was of particular interest to this public in that he is a son of Mr. and Mrs. A. J. Philips, of Brattleboro. He offered a variety of selections and was warmly applauded for the pure quality of his voice, as well as for its unusual carrying power. The baritone's wife, Mrs. Frederika Philips, contributed a number of interesting readings to the program.

## Emanuel King Plays Own Compositions

BLUE POINT, L. I., Aug. 26.—At a musicale given here at the Hallet House on Friday Emanuel King, a young Brooklyn pianist, was heard to advantage in a program made up of a Liszt "Liebestraum," the A flat Polonaise of Chopin, two Chopin Waltzes, the Beethoven "Sonata Appassionata" and two pieces of his own composition, a Rhapsodie and an Etude. He displayed a good technical equipment and a nice sense of musical values in the various compositions and was applauded enthusiastically. His own composition, which he played last Spring at the concert of original compositions given at Columbia University, where he is a student of Professor Rubner, won him the approval of his audience and he was compelled to add extra numbers to his list.

## Helen Waldo's Next Season

Helen Waldo, who has been called the "Peter Pan of the concert platform," is booked to appear in twenty-seven States next season, opening with one of her recitals of songs from child-life in Owego, N. Y., before the New Era Club. She will also give a series of entertainments in New York and Boston. On April 16 Miss Waldo will conduct "a tour back to Fairyland" before the Dolphin Institute in Toledo, O.

## Gilibert's Opinion of Bonci's "Almaviva"

The Paris *Figaro* of last Sunday publishes a few interesting anecdotes regarding Gilibert, the famous French baritone, who was one of the greatest singers that France has produced, and who died in this city a year and a half ago. One of these anecdotes refers to Mr. Bonci, the Italian tenor. Mr. Gilibert one day was talking with a few artists and the correspondent of

## TEACHING THE "DUNNING" METHOD IN MANY CITIES



Mrs. Carrie Louise Dunning and Her Portland (Ore.) Class of Teachers in Piano

MRS. CARRIE LOUISE DUNNING, the exponent of the famous Dunning method of music study for beginners, has been conducting classes for teachers in several cities this Summer. After closing her work in Portland, Ore., where she had a large and successful class of representative teachers, she went to Denver, where she is duplicating her Portland work. From Den-

ver she will travel to cities in Oklahoma, Texas, Ohio, Kansas and Colorado, where she has classes awaiting her. Her next Chicago class will open in that city on September 23. Mrs. Dunning has made an enviable record in her work of bettering the teaching of beginners on piano in this country and almost every city of importance in America now has one of her representatives at work.

the *Figaro* on the stage of Covent Garden in London. During the conversation somebody asked the baritone when London would again have the pleasure of hearing him in the rôle of *Don Bartolo*, in Rossini's "The Barber," in the interpretation of which, as is well known, Gilibert was unique. Mr. Gilibert answered sadly:

"No more."

"But why, Monsieur?"

"There is," continued the baritone, "only one tenor at present who can sing the rôle of *Almaviva* in the 'Barber'—Signor Bonci—and unfortunately he is no longer with us at Covent Garden."

## Eva Emmet Wycoff Sings for Prisoners

On her way West to visit friends in Cleveland, Ohio, Eva Emmet Wycoff, the New York soprano, recently sang at Auburn, N. Y., at a concert given at the men's prison. She was heard in a group of songs: "In the Woods," "Springtime," "Resignation" and "God So Loved the World," to which, after repeated recalls, she added "Annie Laurie." Her singing aroused much enthusiasm. Several Auburn artists assisted Miss Wycoff, among them Charles Gruner, violinist; Dr. Harry Bull, Marguerite Kuhner and Albert Cooke.

Miss Wycoff appeared at the Chautauqua, Ludington, Michigan, at the concerts given August 25, 26, 27 and 28, and scored heavily with her audiences. Her tour is being booked by Marc Lagen, who reports a season of fine promise in every way.

## Vera Barstow's October Bookings

Vera Barstow, the American violinist, who will make an extensive tour of this country next season, will make her New York debut with orchestra the first week in October. Miss Barstow will also appear at the Dolphin Institute with Mme. Cornelia Rider-Possart October 16. She will give a recital before the Tuesday Musical Club of Akron October 15 and recitals before the Woman's Club of Columbus October 22 and the Tuesday Musical Club of Pittsburgh October 29. Miss Barstow is also to appear in Boston, Cambridge, Washington, Detroit and many other places during the Fall. Her American manager, Marc Lagen, announces engagements as far ahead as May, 1913.

## Mr. and Mrs. Clifford Lott Announce Birth of a Son

Clifford Lott, the California baritone, and Mrs. Lott have announced the birth of a son, Sinclair Rogers Lott, on August 12. Mr. Lott, who won the critical approval of the East in his concert appearances last year, will return during the coming season for another tour.

## Baltimore Musician Wins a Medal

BALTIMORE, Aug. 26.—The Boston Musical Art Club has awarded a gold medal to Edmund Hammerbacher as winner of the first prize for the best musical composition written upon a given theme of one meas-

ure. There were two hundred contestants. Mr. Hammerbacher, who is a professional pianist, studied harmony under Howard R. Thatcher, now of the teaching staff of the Peabody Conservatory of Music.

W. J. R.

## Music School Settlement in Baltimore

BALTIMORE, Aug. 26.—A music school settlement will shortly be established in Baltimore as a result of the efforts of Mrs. Elliott Schenck, formerly of Baltimore but now connected with the New York Music School Settlement. A house has been secured in the eastern section of the city and it is expected that the opening will be held about the middle of September. It will be a place for recreation for members of the poorer class of Baltimore, who will be given musical training. The settlement will be made as homelike as possible. The committee which selected the site and will look to the maintenance of the institution is composed of Frederick Gottlieb, Laurason Riggs, William Frick, Lydia De Ford and Mrs. Schenck.

W. J. R.

## Vera Curtis and Jules Falk Continue Successes at Atlantic City

ATLANTIC CITY, N. J., Aug. 24.—Vera Curtis, the soprano, and Jules Falk, violinist, gave another splendid program at a recent Steel Pier Music Festival before an audience of 10,000. Mr. Falk gained much success with Mendelssohn's Concerto in E Minor, supported by Martini's Symphony Orchestra, Ettore Martini director. William Silvanus Thunder accompanied Miss Curtis in her artistic singing of an aria from "Madama Butterfly" and "O Come with Me in the Summer Night" by van der Stucken. Extra numbers were demanded of the singer and violinist.

## Philadelphia Singer and Teacher Weds

PHILADELPHIA, Aug. 26.—Charles Robinson Parsons and Nan Reid Eichelberger, both of this city, were married this evening at St. John's Catholic Church by the rector Monsignor Nevin F. Fisher.

Miss Eichelberger, daughter of the late S. Eccleston Eichelberger, of Baltimore, is widely known as a contralto, having pursued her musical studies in New York and France. For some time she was a vocal teacher in Albany, N. Y., and for more than five years she has been prominent in the musical profession of Philadelphia, where she has a studio and has appeared as a soloist in many public and private concerts.

## Baritone Proves His Skill as a Golfer

Clayton Robbins, the young American baritone, who is to be a member of the Kronold Concert Company next season, has been devoting his vacation energies to golfing in the White Mountains. On August 23 Mr. Robbins took part in a golf match between teams representing the Fabian House and the Twin Mountain House. The baritone was the "number one" man on the Fabian team and the only Fabian player who won his match.

## "THE REDEMPTION" SUNG BY BROOKFIELD STUDENTS

## Under Mr. Greene's Baton Gounod Work Is Given Meritorious Performance at Summer School

BROOKFIELD, CONN., Aug. 24.—The Congregational Church in Brookfield Center, Conn., was the scene of an interesting musical event last Monday evening, when Gounod's "Redemption" was given in its entirety by the members of the Brookfield Summer School under the direction of Herbert Wilber Greene.

Mr. and Mrs. Greene have in the twelve years of the existence of their Summer school made this little Connecticut village so favorably known that musicians and music-lovers from miles around were attracted to hear the oratorio performance. A line of automobiles which reached the length of two or three city blocks was lined up in front of the little white church when Mr. Greene raised his baton for the opening measures of the "Redemption." In the audience were many men and women of distinction in both the professional and business worlds, including Dr. Frank E. Miller, the throat specialist, who made the oratorio performance the occasion of a three days' visit to the school, during which time he delivered two lectures on the subject of the investigations he has been making in the standardization of tone.

Dr. Miller, as well as many of the other musical guests, expressed their amazement at the artistic perfection to which the oratorio performance attained. All the solo parts were taken by members of the school, and the fact that the entire oratorio was given with only about three weeks of preparation attests to the high standard of musicianship among the students, over half of whom are holding professional positions throughout the country.

To those who are accustomed to hearing the oratorio given with its broad orchestral support it will be difficult to imagine how a pianoforte accompaniment could be made adequate, but in the hands of Mrs. Caia Aarup Greene the highly dramatic moments were fully sustained, and in no part of the work was the absence of the orchestra severely felt.

Mr. Greene's success with a chorus was accounted for by the directness and magnetism which so strongly characterized his work.

The soloists for the oratorio were as follows: soprano, Mrs. Anna C. Binnix, of Harrisburg; contralto, Belle Middaule, of Harrisburg, and Edith Peterson, of Meriden; tenor, Ralph Tragle, of Reading, Pa.; Frank Johnson, of Springfield, Mo.; LeRoy Hoffmeister, of Reading, Pa., and John A. Campbell, of Toronto; bass, Leon Hoffmeister, of Reading, Pa.; Everett Bridgman, of Burlington, Vt., and George Ames, of Boyertown, Pa. The chorus consisted of forty-three voices.

## Washington Quartet Scores Success in Purcellville Chautauqua

WASHINGTON, D. C., Aug. 27.—The Chautauqua of Purcellville was entertained recently by the Orpheus Quartet of this city, which gave a highly interesting program, including selections from Liza Lehmann's "Persian Garden," Victor Herbert's "Naughty Marietta," a number of sacred solos and ballads. The artists were enthusiastically received. The quartet is composed of Mary Sherrier, soprano; Anna Bret, contralto; William G. Atherholt, tenor, and Arthur Diebert, basso. Miss Sherrier has been engaged for a six weeks' tour with the Marine Band in the South under the Radcliffe management. The opening is to be in Richmond on September 12.

The newly engaged quartet of the Epiphany Church, Washington, consists of Mrs. Hugh H. Brown, soprano; Richie McLean, contralto; LeRoy Gilder, tenor, and Henry W. Forker, basso. The singers will enter at once upon their new duties under the direction of Ella Nelson, organist. W. H.

## Janpolski Refuses "Elijah" Role

Owing to the numerous engagements booked by his manager this coming season Albert Janpolski, the distinguished Russian baritone, has been compelled to refuse the title rôle in the operatic version of "Elijah" that is announced to tour America next Fall. Among the many engagements Janpolski will fill next season some of the more important are with the St. Paul Symphony Orchestra, recitals in Chicago and Milwaukee, four weeks on the Pacific Coast, under L. E. Behymer; one week in Texas, recitals in St. Joseph, Mo., Jackson, Miss., Cincinnati, Selma, O., Marion Ala., Rome, Ga., and others. Mr. Janpolski is on the Lagen list of artists and so far holds the record for territory to be covered next season.





Edmond Hammerbacher, the Baltimore pianist, has just finished three piano works, a Capriccioso, "Canzonetta" and a Suite. These numbers display marked ability.

David S. Melamet, director of the Musical Art Club and the Arion Singing Society of Baltimore, is spending his vacation in outdoor pursuits at Rehoboth Beach, Del.

Katharine Seward De Hart, of Maplewood, N. J., has been re-engaged as soloist of the Chatham (N. J.) Presbyterian Church, a position she has already held for two years.

Gottfried Galston, whose American debut will be made this Fall under the direction of M. H. Hanson, has been engaged for a piano recital to be given at the College of Fine Arts, Syracuse, N. Y., November 11.

At Leeds Point, N. J., a recent program was presented by Raymond Good, violinist; Matthew Haas, cornetist; Carrie Leeds, Alva Best, sopranos; Jane Good, contralto, and Eva Blackman, Mrs. Jane Good and Helen Endicott, pianists.

A. H. Turner, the Springfield, Mass., pianist and organist, has returned to his home after an extended trip which included the convention of the National Association of Organists at Ocean Grove, N. J., and a vacation sojourn at Block Island, R. I.

Mrs. Philip Chappell, formerly of the Peabody Conservatory, Baltimore, and a teacher at Hosmer Hall, St. Louis, has returned from Berlin, where she studied with Mme. Stepanoff, and has established a piano studio at Florence, Col., where she has been giving a number of recitals.

Jacob Reuter, the Milwaukee violinist, appeared at Antigo, Wis., recently, accompanied by Mayme Schmidt of the latter city. Mr. Reuter was given an ovation. His playing of a Hungarian Fantasia, one of his own compositions, aroused great enthusiasm, with its wild Hungarian dance rhythms.

John Pleasants, who has been organist and choirmaster of St. Michael and All Angels' Protestant Episcopal Church, Baltimore, for the past four years, has retired and will be succeeded by Walter Williams, organist of St. John's Church, Georgetown, D. C. Mr. Williams studied under Loraine Holloway, of Baltimore.

Myrtle Shedd, of the Scott School of Music, Pueblo, Col., has been appearing on the concert platform throughout Colorado. In a recent program at Wetmore with Ethel

Dickson, reader, Miss Shedd offered a variety of Chopin numbers, interspersed by lighter piano works. Miss Shedd also appeared as a vocalist in several songs by American composers.

A number of pupils in voice and piano recently gave two interesting programs at the Concrete, Col., studio of Lillie Fowden. These were Mabel Runkel, Gladys Holtz, Eunice Eynon, Alberta Myers, Claude Runkel, Irene Fowden and Madeline Deniston. A six-hand number by Strauss was given by the instructor, Irene Fowden and Miss Runkel.

Marcella Spencer, a young soprano protégé of Mme. Johanna Galski, who spent much of the last musical season in New York, gave a concert on August 24 in the Convention Hall at St. John, Kan. Miss Spencer was enthusiastically received in a variety of vocal offerings, the accompaniments being supplied satisfactorily by Mrs. B. S. Horstman, of St. John.

Prof. F. F. Horstmeier, of Manitowoc, Wis., has resigned his position of organist at the First Presbyterian Church to accept the position of musical director in the First Congregational Church of Green Bay. Prof. Horstmeier will, however, continue his music classes at Manitowoc. The Green Bay church has for some time been noted for the excellence of its music.

Mrs. Joseph H. Ireland, who has a large music studio in Atlantic City, recently gave a musicale tea at her Summer home, Pleasantville, N. J. Those who assisted Mrs. Ireland in the musical program were Mesdames Katherine Conrad, Edwin Cooper, Alfred Westney, W. Blair Stewart, August Bolte, Robert Race, B. Boynton Filer, Anna Shill Hemphill and the Misses Amanda Rothholz, Margaret Divine and Evalyn Tyson.

Oshkosh, Wis., is following the stand taken by the park boards in a good many cities by abolishing concert programs made up of "ragtime" music. The director of the Arion Band, Charles F. Bauer, has announced that his organization would omit as much as possible this kind of music. Light and grand opera selections and some of the better popular airs will compose the programs at the parks for the rest of the season.

The Lake Avenue Chorus of Pueblo, Col., gave a recent series of concerts under the direction of James Brown, with programs by Mrs. C. A. Downs, violinist; Helen Schnell, soprano; Gladys Thomas, mezzo-contralto; a chorus of forty mixed voices and a women's quintet: Dorothy Druva, Frances Nelms, Laura Hyde, Margaret and Mary Elenor Boroughs; reader,

Ruth Anderson; H. S. Barnes and Miss Stephens, accompanists.

Marlea Bishop, of Fond du Lac, Wis., who has been for the past two years connected with the Brunot Hall musical department, at Spokane, Wash., has accepted a position as director of the vocal department of the Florida Woman's College, a division of the University of Florida, at Tallahassee. Miss Bishop has studied in London, Berlin, Brussels and Paris. During the season Miss Bishop will present a series of concerts throughout the State of Florida.

The Washington, Conn., Choral Club and the Litchfield Singing Club gave their annual concert at Washington on August 23 under the direction of Arthur D. Woodruff, conductor of the University Glee Club, of New York. The two choruses had the assistance of prominent soloists, Lucy Marsh, the popular soprano; Reinald Werrenrath, the young American baritone, and Maximilian Pilzer, the violinist. The New York Festival Orchestra supported the singers, and the accompanist was Lucy E. Bryan.

When the Marquette University Conservatory of Music, at Milwaukee, Wis., which was inaugurated but a year ago, reopens in September a new course, a kindergarten course, for which special instructors have been engaged, will be added to the curriculum. At the recent commencement exercises a large number of pupils graduated in the public school music and normal piano courses. The most noteworthy event was the conferring upon one of the school's pupils of the first degree of bachelor of music ever given in Milwaukee.

A concert was given in Great Barrington, Mass., on August 20 at the Congregational Church by Herman L. West, organist, assisted by Marcia West Lewis, of Boston, contralto; Alfred Donnelly, of New York, violinist, and a chorus of forty voices. Mrs. Lewis's rendering of Del Riego's "O Dry Those Tears" and the Ave Maria, by Luzzi, was especially well done. Mr. Donnelly played the "Meditation" from "Thais," Massenet, for violin, with fine effect. Mr. West played selections by Eddy and Concerto by Chopin for organ and also used the echo organ in several short selections with fine effect. The chorus sang the cantata "Ruth," by Gaul.

A recent concert at Atlantic City for a New York charity enlisted the services of Madeline Clark, Julius Schendel, pianists; Pauline McCormick, soprano; Mme. Cleo Lalonde, Andre Jannone, baritone; Tuttle Walker, tenor; Dr. Warden Zane, tenor; Julia Freeman, a piano prodigy; Anna Shill Hemphill, Martina Doechebach and Elizabeth Hutton, reader. Mr. Walker's numbers were D'Hardelot's "Out of the Darkness," Dudley Buck's "Where the Lindens Bloom," "The Rose," by Aldrich, and Squire's "Three for Jack." Mr. Jannone submitted Tosti's "Nantoma" and Verdi's "Celeste Aida." Young Miss Freeman played Sternberg's "La Ballerina."

The program for the final sacred song service at the Chautauqua, N. Y., Assembly, in charge of Alfred Hallam, comprised the following numbers: "Oh Thou That Heardest Prayer," Read, Chautauqua Choir; "How Many Hired Servants," Sullivan, Benjamin Berry; "Open the Gates of the Temple," Mrs. J. Knapp, Marie Stone Langston; Quartet, "Rock of Ages," Dudley Buck, Marie Stapleton-Murray, Miss Langston, Mr. Berry and William Beard; "In My Father's House Are Many Mansions," MacDermid, Mr. Beard; "O Divine Redeemer," Gounod, Mrs. Murray; "Benedictus," Gounod, Chautauqua Choir; Organ Postlude, Largo, Handel, Henry B. Vincent.

A recital was presented on August 17 by Richard Barrett and other pupils of Mrs. E. T. Tobey, of the piano department at the Chautauqua, N. Y., Assembly. Mr. Barrett is the holder of the Sherwood Memorial Scholarship for 1912 offered by Mrs. E. T. Tobey. He displayed much promise as a pianist and won enthusiastic praise from all who heard him. Mrs. Tobey was highly complimented on the work of Mr. Barrett in the recital as well as upon the work of the other pupils appearing on the program. The numbers presented at the recital were: "The Happy Farmer," Schumann, Harold Hutcheson; "Gypsy Dance," Hunt, Donald Lester; "Shepherds All and Maidens Fair," Nevin, Etude "Mignonne," Schütt, Barboro Rogers; Prelude and Fugue, C Minor, Bach, Etude, op. 10, No. 5, Chopin, Richard Barrett; Fantasia Impromptu, Chopin, Inez Chaudron; "Chant d'Amour," Sigismund Stojowski, "The Juggleress," Moszkowski, Hungarian Rhapsodie, No. 12, Liszt, Richard Barrett.

#### American Violinist in Russia

BERLIN, Aug. 24.—Mabel Cordelia Lee, the American violinist, is having much success playing at fashionable seashore resorts near Riga in Russia.



On the occasion of his first appearance in London on May 9th, 1912.

## Louis Persinger

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### CONCERTS, ORATORIO, RECITALS



## NEW "DON GIOVANNI" FOR METROPOLITAN

Subject of Neapolitan Composer's New Opera Not Drawn from Source of Mozart's Inspiration—American "Micaela" at Adriano in Rome—Italian Critics Resent Pierre Lalo's Disparagement of Rousseau's Opera

Bureau of Musical America,  
6 via Monte Savello,  
Piazza Montanara,  
Rome, August 19, 1912.

THE *Mattino* of Naples has received from a Milan correspondent a long account of the libretto of the opera "L'ombra di Don Giovanni," "The Shade of Don Giovanni." The libretto is by Ettore Moschino and the music by Frank Alfano, a Neapolitan composer, who has already written "Resurrezione." This new "Don Giovanni" is to be staged at Covent Garden and at the New York Metropolitan.

Moschino has taken his type of dandy debauché Don Michele di Manara, who is held to have eclipsed the other effulgent rake, Don Giovanni Tenorio, the hero of Mozart, Tirso da Molina, Molière, Byron and Musset. Di Manara was called Don Giovanni by the people of Seville, in remembrance of the other lively libertine. He was of Corsican origin and was born in Seville in 1626. His whole career is described by Maurice Barrès in his novel "Blood, Lust and Death"—"Du sang, de la volupté et de la mort." He is passionately loved by Vannina d'Alondo, who tries to save him from the fury of the people, but they are both killed. The scenes are laid in Seville and in Corsica.

Alfano has already composed two acts of the opera and is reported to have done most effective work. He will have the whole finished toward the end of the present year.

Americans and Germans are numerous here at present, but neither for them nor for the Romans themselves is any important music provided. They have to be satisfied with the bands which play in various squares late in the evening, and with the Quirino, which is always open in the Sum-

mer. Here is being given with much success "The Arcadians" of Lionel Monckton and his collaborator. "The Geisha" also is being played at the Quirino alternately with "Gli Arcadi."

The Adriano has just closed with "Carmen," in which Laya Machat, who comes, I believe, from one of the Carolinas, had a genuine triumph as *Micaela*.

At Pescara, a coast town of the Abruzzi province, the Gabriele d'Annunzio Society recently opened the Teatro Michetti with "La Traviata." Among the younger artists who sang the honors went in greatest profusion to the soprano Adalgisa Osti, to give her long name briefly. The local critics are loud in praise of her vocal gifts. She is a pupil of F. P. Tosti and, like him and Gabriele d'Annunzio, she comes from the fine province of the Abruzzi.

### French Critic Angers Italian Colleagues

Some of the Italian music critics are exceedingly angry over the article which Pierre Lalo of Paris recently wrote in the *Temps* about philosopher Jean Jacques Rousseau as a composer of music. Lalo, who is an adversary of the Italian composers of the old school, condemns Rousseau for having imitated these in his opera, "Le devin du village." Now Rousseau, in his time, condemned French music, notably that of Rameau, as artificial, heavy and devoid of inspiration, while Italian music, he maintained, was full of grace, beauty and melody. Lalo is accordingly having his revenge for the philosopher's criticism, and while he declares that the "Devin du village" is absolutely French in character and that there are some passages in it which inspired the minuet in the "Manon" of Massenet, he declines to give any praise to the opera.

Gasco, the leading music critic in Rome, has fired up over all this, and so have

others. The Italians maintain that Lalo is quite wrong in disparaging the "Devin," which served as a model to Grétry and Monsigny. Moreover, Lalo, who denounced Italian composers from Pergolesi to Paisiello and Cimarosa, called the opera music of Mozart divine, ignorant of, or forgetting the fact that "Don Giovanni" and the "Nozze di Figaro" come direct from the Italian school of the 17th century.

### Dearth of Good Novelties

The members of the committee appointed in Rome for the selection of a new opera for the Costanzi still continue their labors. They had over one hundred operas to select from, and they have practically fixed their choice on one. Now in Naples another committee of the same sort was formed for the purpose of selecting a new opera for the San Carlo. This body of experts has failed in its task. Only ten operas were sent in and they were all condemned as unworthy of consideration. One work by a young composer was regarded with passing favor by some of the judges, but the libretto was so bad that the opera was rejected with the rest.

In the absence, meanwhile, of a new opera, the Neapolitans have a new operetta, "La Danzatrice scalza," the "Barefoot Dancer." It is by Maestro Bellini, who bears a name famous in music, and ought to prove himself worthy of it by doing something more important than this work. The operetta was presented at the Eldorado Theater by the Vitale Company, which lately returned from South America. "La Danzatrice scalza" pleased the Neapolitan crowd, and it promises to have a long run under the conductorship of Maestro Rizzola.

Many members of the personnel of the Costanzi and the Augusteo have gone to Spoleto, where they are scheduled to assist in the production in the theater of the Umbrian town of "L'Amico Fritz." Tenor Piero Schiavazzi is the leading star and the Umbrian people are crowding in to Spoleto from all parts of their province in order to hear him. Some of the artists with him are also rather famous, having frequently sung in the Costanzi and other great theaters in Italy. The conductor at Spoleto, in the "Teatro Nuovo," is Maestro de Angelis of Rome.

Many people from the capital are going to Spoleto for this "feast of music," as it has been called. The Umbrian city is only a little over 120 miles from Rome, and if those who go there from the capital to hear "L'Amico Fritz" are not satisfied with the singers they will at least enjoy the fresh air, the fine scenery and the historic places of Spoleto.

WALTER LONERGAN.

### Concert Tours of Boston Opera Singers Under Francke's Management

J. E. Francke, the New York manager, who has directed the affairs of many celebrated artists in the past, announces in making public his plans for the season 1912-13 that he has made arrangements with Theodore Bauer to present the following four artists of the Boston Opera Company in concert: Carmen Melis, soprano; Giovanni Zenatello, tenor; Maria Gay, contralto, and Edward Lankow, basso.

Under Mr. Francke's exclusive management are Vera Curtis, the American soprano, who has recently joined the ranks of the Metropolitan Opera House; Lillian Shimberg, the young Polish-American pianist, pupil of Godowsky and Burmeister; Marianne Camblos, an American singer with one of the most phenomenal ranges in musical annals, lacking, as it does, but two notes of four octaves, from low A to F in alt; Bertram Schwahn, baritone, well known as a recitalist; Lealia Joel Hulse, contralto, and Gregor Skolnik, a Russian violinist, who has won numerous successes as concertmaster during the past year with the Russian Symphony Orchestra and more recently with the Volpe Symphony Orchestra.

### Director Randolph to Resume Peabody Duties on September 18

BALTIMORE, Aug. 24.—Harold Randolph, director of the Peabody Conservatory of Music, has changed his summer residence from North East Harbor, Me., to Bar Harbor, Me. Mr. Randolph will resume his duties at the conservatory on September 18.

Felix Berber, the violinist, who has made but one brief visit to this country, is now located in Munich, where he and Walter Braunfels, the pianist-composer, will give a series of sonata programs next winter.



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### WRITING A SYMPHONY

Christiaan Kriens Spending Vacation Composing at Rogers Rock



Christiaan Kriens Composing a New Work at Rogers Rock, N. Y.

Christiaan Kriens, the young Dutch-American composer and violinist, is spending his vacation at Rogers Rock, N. Y. While he spends some time in outdoor sports, by far the greater part is occupied in composition. His greatest efforts are being put on a new symphony which will probably be performed in New York during the coming winter.

Mr. Kriens already has to his credit a symphony, an overture, two suites, a string quartet, sonatas, and works in kindred forms, and many smaller compositions for voice, violin, cello, piano, etc. Most of these works have already found publishers, some in America and some abroad, and have been performed in most of the large cities. Franz Kneisel and Anton Wittek have played the violin sonata, the Barrère Ensemble has performed a suite and European orchestras have played certain of his orchestral works.

### Harriet Bawden Devotes Vacation to Athletics in the Adirondacks

Harriet Bawden, who was the soprano soloist for July at Chautauqua, has been devoting her vacation to athletics in the Adirondacks. Miss Bawden is a golf enthusiast, having won many trophies by her skill in this sport. The soprano is a firm believer in the pursuit of health and relaxation in outdoor sports as an aid to the successful singer. Tennis is another sport in which she excels and she is a great lover of swimming.

After a two weeks' vacation in the mountains Miss Bawden will sing at many points along the New Jersey coast, later making a concert tour of Pennsylvania before taking up her regular recital and church work for the Fall and Winter season, when she contemplates a tour of the Western States. Miss Bawden is the soprano soloist in the Calvary Methodist Church, New York.

The three new operettas Franz Lchar is now completing for the coming season are entitled "Lieutenant Gustl," "Alone at Last" and "For the Sake of a Kiss."



**Horatio Connell**  
Bass-Baritone

Re-engaged Worcester Festival 1912 for Schumann's "Ruth"

AT WORCESTER FESTIVAL 1911

WORCESTER TELEGRAM, Sept. 28.—Of the soloists, Horatio Connell distinguished himself by singing which revealed a finely resonant natural voice, a musician and a student. Here was true characterization of the import of the lines, a fine sense of the multiplied values of diction, a sense also of style in the delivery of a melodic line, and withal commendable repose.

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### Ernest Bayne Manning

Great sorrow is felt by all who knew him in the death of Ernest Bayne Manning, by typhoid fever, at Saranac Lake, N. Y., on August 15. Mr. Manning had been associated with the Skidmore School of Art in Saratoga, N. Y., as head of the piano



Ernest Bayne Manning

department since the Fall of 1911. Despite Mr. Manning's short life of 25 years and his naturally very retiring disposition his achievement was a considerable, both as a teacher and upon the concert platform. He was born in Anniston, Ala., and at the age of fourteen gave a piano recital in Birmingham which inspired a local writer to draw the following very true picture of his gifts.

Master Manning plays with an accuracy that permits the application of an unbiased criticism. From this standpoint he is really remarkable. Two characteristics distinguish his playing. The first is his sympathy. It has a child's delicacy, a child's close kinship with nature, a child's love of the mocking-bird's song and the ripple of a running rivulet. This quality at once arrests attention and forces a responsive chord in the listener. Added to this is a smooth finish of technique that one is not prepared to expect in such a youth. The two qualities combined make the young gentleman what he is—a musical poet of exquisite flow of rhythm, and his playing an indisputable pleasure to all hearers.

Immediately after this the young pianist went to study with MacDowell, in New York, who shortly admitted him to the famous Artist Class. He studied with him for four years, a longer period than with any of his other instructors. MacDowell had an extremely high opinion of the young man's abilities and ranked him with his foremost pupils. Later Mr. Manning studied with Bauer and Philipp, in Paris, and two years more with Godowsky, in Berlin. While abroad Mr. Manning was

frequently heard in solo work and appeared with marked success in concerts after his return to America in 1909. In February, 1911, he made a concert tour in the West, winning success in many cities, among them St. Louis, Springfield, Mo., Memphis and Wichita. In August of the same year Alfred Hallam appointed him director of the piano department of the conservatory of the Skidmore School of Arts at Saratoga, where his striking gifts and sincerity of character endeared him to all with whom he came in contact.

Mr. Manning had been called "a soul without a body." He was not strong; and weakened by his intense application to work, which included traveling and the giving of concerts, he could not resist the ravages of the disease which attacked him. He was taken to Saranac Lake August 7, eight days before his death.

In accepting his enforced resignation from the conservatory in June Mr. Hallam wrote to Mr. Manning, among other things:

Your term of service with us in the Skidmore School of Arts, though short, was a great pleasure to all of your associates. Your willing and co-operative spirit in all matters connected with the conservatory was always in evidence, and I cannot express myself too highly of my personal appreciation of your efforts while with us. \* \* \* I am sure I voice the sentiments of all your associates in your work at the Skidmore School of Arts when I say to you that we have enjoyed your association as a colleague in every respect.

Mr. Manning leaves a mother, to whom he was very devoted and who was of much help to him in making his career. A. F.

### Edward Mayr

Edward Mayr, recognized as one of the most promising young musicians of Milwaukee, died recently at the Greenfield Sanatorium. He was but 21 years of age. Mr. Mayr played in various organizations, including the Minneapolis Symphony Orchestra, where his chair was held in reserve during his illness of the past two years. He composed several pieces, including "Destiny" and the "Marche Triste," which was written for the recent Titanic musicians' benefit performance in Milwaukee.

### Charles M. Hattersley

Charles M. Hattersley, sixty-six years old, a widely known musician of Trenton, N. J., and famous as the first man to play "Dixie" on a piano, died in Trenton, August 20. When a young man in New York, Charles Emmett, the composer, hummed the new tune to Mr. Hattersley, who at once played it by ear. After the notes had been written down the melody spread like wildfire.



## VALEDICTORY MUSIC AT CHAUTAUQUA

**Farewell Week in Summer Session Marked by Miscellaneous Concerts with Interesting Programs by Soloists and the Choir—Latter Continues Its Good Work in Spite of Decreasing Numbers Due to Lateness of Season**

CHAUTAUQUA, N. Y., Aug. 24.—The next-to-last concert given in the Amphitheater this season was presented on the afternoon of August 21. The choir had diminished very noticeably owing to the proximity of the season's close, but those who remained here continued to show the training of the past weeks under the direction of Alfred Hallam. The opening numbers were a Cradle Song by Kjerulf and the Festival Dance and Waltz from Delibes's ballet "Coppélia." Both numbers were well played, the orchestra giving them just the proper interpretation and delicacy of shading.

Marie Stapleton Murray, in conjunction with the choir, sang "With a Laugh as We Go Round," from Bennet's "May Queen." Both the soloist and the choir were commended for their pleasing work in this number. Two old English songs, "My Lovely Celia" and "Plague of Love," were offered by Benjamin Berry and proved to be exactly suited to the singer, and the audience applauded him most emphatically.

Marie Stone Langston came in for most enthusiastic applause when she finished singing Walthew's "Mayday." Her voice is rich, and she sang with a positive knowledge of all the work assigned to her. Sol Marcossion, violinist, played the "Legende," by Wieniawski, and "Kossuth Lajos," by Arthur Hartmann, in his own inimitable style, being recalled to the platform time after time.

Mrs. Murray sang two numbers, in both of which she displayed her delightful command of the vocal art. In Mrs. Murray the audience recognized an artist of great ability, and she received high praise from the many who heard her. The numbers which the singer chose for this concert were "An Irish Love Song," Lohr, and Mrs. H. A. Beach's "The Year's at the Spring."

William Beard, basso, sang "My Laddie," by Thayer, and an old English song, "Young Richard." In his singing of these two interesting numbers Mr. Beard again demonstrated artistic ability and he was recalled to the platform.

The Chautauqua Choir effectively sang "In This Hour of Softened Splendor," by Pinsuti, a number well adapted to the use of this organization. The orchestra closed the program with an arrangement of Grieg's grotesque piano number, "The March of the Dwarfs."

The able accompanist of the afternoon was Frederick Shattuck, and the program

was under the direction of Alfred Hallam.

At the popular concert on Monday evening the Chautauqua Choir, Orchestra, Ernest Hutcheson, pianist; Sol Marcossion, violinist, and the soloists for the month of August were heard in the following



The Soloists for August at Chautauqua—Left to Right: William Beard, Marie Stone Langston, Benjamin Berry and Marie Stapleton Murray

interesting and widely varied program.

Overture, "Oberon," Weber, Orchestra; "Song of the Vikings," Faning, Choir; Songs from the "Cycle of Life," "Down in the Forest," "Love, I Have Won You," Ronald, Marie Stone Langston; "Russian Airs," Wieniawski, Sol Marcossion; "Songs My Mother Taught Me," Dvorak, "Tune Thy Strings," Dvorak, Benjamin Berry; "Berceuse," Chopin, "Scotch Poem," MacDowell, Ernest Hutcheson; "Danny Deever," Damrosch, William Beard; "A Birthday," Woodman, Marie Stapleton-Murray; Suite of Vocal Dances, "Welcome Spring," "How Sweet to Wander 'Neath the Trees," "Come Dance Till Dawn is Nearing," "As the Watcher Longs," "I'm in No Hurry to Marry," "When Gallant Lovers Come a Wooing," Schubert, Choir; Intermezzo, "Die Rosehochzeit," Jessel, Orchestra.

The orchestra in both its special numbers and in the work with the choir was up to the usual high standard of musicianship. The "Oberon" Overture was done in a positive way and with a spirit and dash in the Allegro which was inspiring. The Jessel number proved a pleasing offering and it was played with excellent taste. The choir sang with its usual good style and contributed a most pleasing part of the program.

The soloists were in splendid voice and

were recalled again and again by the enthusiastic audience. Frederick Shattuck was the efficient accompanist and left nothing to be desired in his part of the performance. The whole program was under the capable direction of Alfred Hallam.

The closing concert of this season at Chautauqua was presented at the Amphitheater on August 23 to a large audience. The whole program was well given, the choir, orchestra and soloists performing the work allotted to them in a painstaking way. The program was made up of familiar numbers, closing with the Haydn "Farewell" Symphony played in candle light by the orchestra. The remaining numbers un-

der the direction of Alfred Hallam were as follows:

Fantasia on American Airs, Tobani, Chautauqua Orchestra; "Soldiers' Chorus," from "Faust," Gounod, Chautauqua Choir and Orchestra; "Drink to Me Only with Thine Eyes," Old English, "Believe Me if All Those Endearing Young Charms," Freish, William Beard; "The Lass with the Delicate Air," Arne, "The Last Rose of Summer," Flotow, Marie Stapleton-Murray; Quartet, "May Gentle Sleep," "Martha," Flotow, Mrs. Murray, Marie Stone Langston, Benjamin Berry and Mr. Beard; Barcarolle from "Tales of Hoffmann," Offenbach, Chautauqua Ladies' Choir; "Oh, Promise Me," DeKoven, Marie Stone Langston; "When Other Lips and Other Hearts," Balfe, Mr. Berry; Quintet and Chorus from "Martha," Flotow, August Soloists, Frank Croxton, Chautauqua Choir and Orchestra.

An organ recital attracted the musically inclined on Tuesday afternoon when Henry B. Vincent was heard in another of his delightful programs. The numbers were selected with discretion and well played, the auditors showing their appreciation by unstinted applause. The audience heard the following program:

Prelude and Fugue, C Minor, Bach; March from "Tannhäuser," Wagner; "At Twilight,"

Harker; Variations on an American Air, Flagler; "Rondo d'Amour," Westerhout; "The Sandman," Alden; Overture, "William Tell," Rossini.

On Sunday afternoon Mr. Vincent gave the following interesting organ interlude:

Prelude and Fugue, in E Minor, Bach; Andantino, Lemare; Serenade "Rococo," Meyer-Helmund; Reverie, Baldwin; Fantasie, Wilkins; "Fest" Overture, Lassen; Communion, Batiste.

On Friday evening Jeanette Kling gave a reading of Liza Lehmann's musical setting of Oscar Wilde's poem, "The Happy Prince" and several other selections with piano accompaniment. She had the assistance of Lynn B. Dana, in whose hands the musical portion of the readings was placed.

Ernest Hutcheson, head of the piano department, attended the MacDowell Festival at Peterborough, N. H., this week, returning to Chautauqua in time for the closing concert on Friday evening. L. B. D.

## SCHUMANN-HEINK SAILS

**Prima Donna's Success at Bayreuth Duplicated at Munich**

BERLIN, Aug. 24.—Having concluded her engagements at the Bayreuth and Munich festivals, Mme. Schumann-Heink has sailed for home from Hamburg. Mme. Schumann-Heink's success at Munich matched that she achieved at Bayreuth.

With Mme. Schumann-Heink, Edyth Walker, Marcella Craft and Maud Fay in the casts, the Wagner performances at Munich had a good deal the appearance of a festival by American singers. Mme. Schumann-Heink's *Erda* in the "Ring" dramas was greatly admired, as it had been also in Bayreuth.

**Bispham in Race Across Continent to Keep Concert Engagement**

David Bispham, the noted baritone, begins his Canadian tour, under the direction of Frederic Shipman, in Halifax, N. S., on August 30. When this date was settled on, although Mr. Bispham was then engaged for the leading rôle in "The Atonement of Pan" in its first production by the Bohemian Club at San Francisco, it was not anticipated that the music drama would be repeated at public request. This performance took place on Saturday night, August 24, so that Mr. Bispham was not able to leave San Francisco until the following morning. By going direct to Boston the singer caught a boat to Yarmouth, N. S., which connected with a train bringing him to Halifax on the afternoon of the concert.

## Minnie Tracey Coming for Tour

Minnie Tracey, the American soprano, who is now a resident of Paris and who has not been heard in this country in nine years, will make her first appearance here in January next under the management of Haensel and Jones. Miss Tracey has won success on the operatic and concert stage abroad. She was one of the first to introduce the songs of Debussy and Fauré to this country.

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